

THE LITERARY AND MUSICAL VALUES IN THE OPERA, SANKARA PALLAKI SEVA PRABANDHAM OF SHRI SHAHAJI

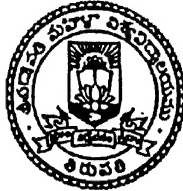
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IN
MUSIC



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DECLARATION

This thesis entitled "The Literary and Musical Values in the Opera Sankara Pallaki Sēvā Prabandham of Shri Shāhaji" is my original research work carried out under the guidance and supervision of **Dr. Prapancham Sita Ram**, Professor, Head, Chairperson (BOS), Dept. of Music and Fine Arts, S.P.M.Viswavidyalayam, Tirupati.

I declare that this has not been submitted either in full or in parts to any other university or other institutions for the doctoral degree, publication or for any other purpose.

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This is to certify that **Smt. S. ANNAPURNA** has done research work and completed the '**THESIS ON THE LITERARY AND MUSICAL VALUES IN THE OPERA, SANKARA PALLAKI SEVĀ PRABANDHAM OF SHRI SHĀHAJI**' under my guidance and supervision. This work has not been submitted for any degree or diploma to any University, either in full or in parts.

Date : ~~30-4~~ 2002

Place : Tirupati.


(Dr. PRAPANCHAM SITA RAM) 30/4/02

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My father is late Sistla Satyanarayana Rajasekharam, "Sangeetha Bhushanam" and "Vaggeyakara Ratna". As a Gandhian he adopted music for social reformation. He trained me from preliminary stage upto the post graduate level in vocal music. As such I am fortunate enough to plunge deep into the ever flowing waters of music. It is he who taught me to locate the pearls of light and the jewels of sound in the vast ocean of Nada. Hence I do remember him along with my mother Umadevi in this context.

I am deeply indebted to my guide, Dr. Prapancham Sita Ram, Professor, Head and Chairperson (BOS) of the Department of Music and Fine Arts, without whose wholehearted help, encouragement and critical analysis at each and every moment, the present work would not have been done.

For the practical teaching of songs from Sankara Pallaki Seva Prabandham, I pay my respects to Sangitha Vidwan, Sapthagiri Vidwanmani Sri M.S.Balasubrahmanya Sarma.

As student, teacher and researcher I owe a lot to my Institution Sri Padmavathi Mahila Viswavidyalayam, Tirupati. The present research work for the award of Ph.D. is another benevolent privilege bestowed upon me.

I am thankful to my colleagues in the department for all the concern they have shown for my academic pursuance.

My sincere thanks are due to my husband, Er. J.S. RAGHUPATHI RAO who always stands by and encourages me in all my endeavours.

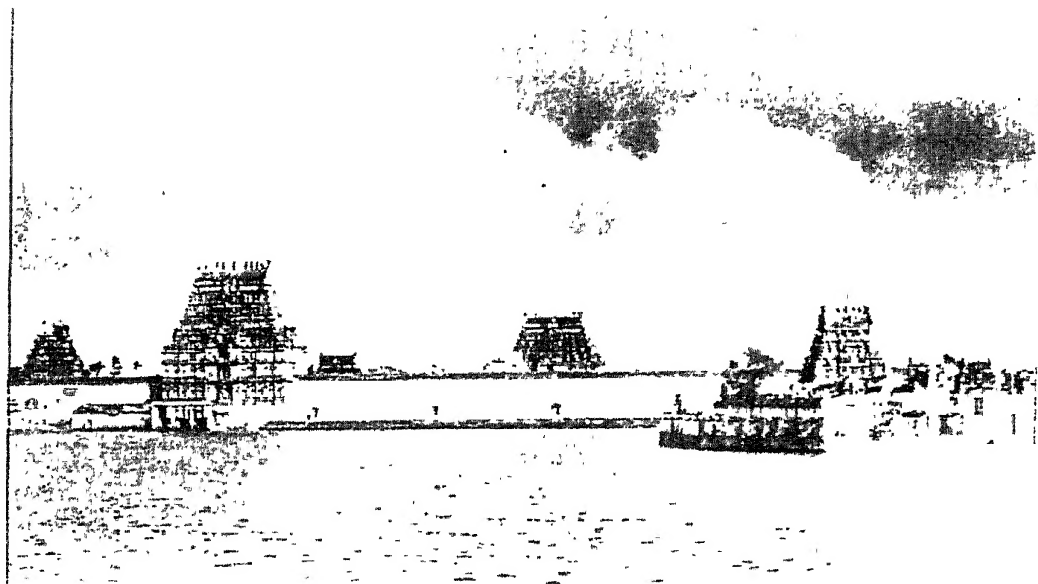
I make a special mention about and show gratitude to Dr.Madhuranthakam Narendra, Associate Professor, Dept. of English, S.V.University for his continued support, particularly, in going through the thesis and making necessary corrections in my English. I should not forget the assistance of my brothers, Dr.S.Nataraja Murthy and S.Vijaya Kumar in this connection.

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I thank every one duly who has given me apt support and cooperation directly or indirectly in the completion of this research work.

(S. ANNAPURNA)





Thovān temple, with the Kamalalayam the famous tank in front



SPECIAL NOTE ON SHĀHAJI WRITTEN BY A PRINCE OF HIS DYNASTY

Shahaji (1684-1712 AD) : Shahaji was the eldest son of Rajah Venkoji. His literary works in several languages are numerous. SANKARA PALLAKI SEVA PRABANDHAM a mellifluous dance drama is one of his works meant to be enacted in the shrine of Thyagaraja at Tiruvarur. He endowed several villages with Agraharam and named them after eminent scholars or poets. In addition to contributions of this court Poets, his own output of literature by way of dramas, kavyas and nritya sahityas is stupendous. He composed PALLAKISEVA PRABANDHAM, THYAGARAJA KURAVANJI in Telugu and THYAGESAPADAS in honour of the presiding deity of Tiruvarur. His other compositions are SONGS ON THANJAVUR BRUHADEESVARA. His endowments in Thiruvisanallur for 48 Scholars are among his note worthy acts of patronage of poets.

Shahaji's own compositions in several languages and that of his court Poets have enriched the literature of Thanjavur and infact his period was a golden era of literary activities. He is the father of Drama literature in Marathi Language. Shahaji was described by all as "Abhinava Bhoja" for his attainments in Fine Arts. Shahaji wrote Telugu opera entitled "SĪTAKALYANAMU".

Ref: "RAJAH SARFOJI-II" by Prince Tulajendra Rajah P. Bhosale, Chapter XXV, p.139 - Published by Shivaji Rajah T.Bosale Prince, Sadar Mahal Palace, Tanjavur - 613 009 (1999).



Tukoji or Tulaja I (1728-1736 A.D.)



Serfoji II
(1798 -1832 A.D.)

PREFACE

The impact of music on the human being can hardly be exaggerated. It elevates the human mind and soothes the human heart. Music leads the man towards sublimation. Music is always acknowledged as the most superior of the fine arts as the musician along with writer, painter and sculptor, can rise up to the heaven and whisper some thing in the ears of the Eternal.

While learning the songs of Sankara pallaki seva prabandham, I felt deeply immersed to understand and enjoy the depth of music and the loftiness of lyrical formation . I could ponder over the immense value of music, literary excellence and dance potentialities. I desired to study further and do some more work on the book if opportunity arised as it was found to be of Pre-Trinity time with its impact. It was said to be a full-pledged yakshagana and the first Indian opera in Telugu as Prof. P. Sambamoorthy presented.

The thesis is divided into 9 chapters with subheads and sectionheads in each I have mentioned about the aim and the nomenclature of the work, in the 1st Chapter. The 2nd chapter is allotted for dealing with the evolution of Prabandham and for giving definitions for various terms such as yakshagana, Kuravangi, drama, opera, ballet and their development. After writing about the life history of Shahaji, the patronage of the Maharattha kings and their contribution to music in the 3rd chapter, I have dealt with the affluent beauties in the text which is based on a simple poetic imagination in the 4th

Chapter. The original thalapatra grandham has been verified by me in Saraswathi Mahal Library in Tanjavur. The full text is given in the 5th chapter with meanings, paryayapadas, Patthantaras and notations. A study of the laudible qualities of Shaha Maharaj is made in the 6th chapter. An analysis of his lyricism and music is carried out in the 7th chapter. The 8th chapter is a comparative study of Sankara Pallaki Seva Prabandham with Vishnu Pallaki Seva Prabandham. In the concluding chapter 9, the highlights of the opera with its influence over the later writers and its resourcefulness are presented.

For practical purpose I have also recorded the darus of the Prabandham with necessary assistance of violine and mrudangam in a cassette which is appended to the thesis for ready reference.

DIACRITICAL MARKS

I. SWARAS

స	-	Sa	ప	-	pa
రి	-	ri	ద	-	da
గా	-	ga	ని	-	ni
మా	-	ma	స	-	sā
రీ	-	rī	గా	-	gā
మౌ	-	mā (gamakam)	మా గా ని	-	Higher Speed

Note : For facilitating the use of the text by dance students and Choreographers too also, swaras are given in their full form like pa for “Pa” instead of P as denoted by Prof. P. Sambamorthy. This notation is the same as given for Navarathna Prabandham in “An Anthology of Indian Music” Ref. No.1 of bibliography. Hyphen over the Vowel of swara indicates deerghakshara.

II. KUDIMIAMALAI INSCRIPTION

(SWARASTĀNAMS)

Sa	→	Shadjam (Constant)
ra	→	Suddha rishabham
ri	→	Chatusruti rishabham
ru	→	Shatsruthi rishabham
ga	→	Suddha gandharam
gi	→	Sadhrama gandharam
gu	→	Anthara gandharam
ma	→	Suddha madhyamam
mi	→	Prathi madhyamam
pa	→	Panchamam (Constant)
da	→	Suddha dhaivatham
di	→	Shatsruthi Dhaivatham
du	→	Chatusruthi dhaivatham
na	→	Suddha nishadam
ni	→	Kaisiki nishadam
nu	→	Kaakali nishadam
sa	→	Thaaraasthayi Shadjam

TABLE OF TRANSLITERATION

అ	-	a	ప	-	pa
ఆ	-	ā, aa	ఫ	-	pha
ఇ	-	i, e	బ	-	ba
ఈ	-	ī, ee	భ	-	bha
ఉ	-	u	మ	-	ma
ఊ	-	ū, uu, oo	య	-	ya
రి	-	ri	ర	-	ra
మి	-	m	ల	-	la
అం, ళ్	-	h	వా	-	va
క	-	ka	శ	-	sa
ఖ	-	kha	ష	-	sha
గ	-	ga	స	-	sa
ఘ	-	gha	హ	-	ha
చ	-	cha	లా	-	la
ఛ	-	chha	క్ష	-	ksha
ఞ్	-	chcha	న్రి	-	nri, nru
జ	-	ja	స్రి	-	sri, sru
జ్జ	-	jja	త్య	-	Tyā, Thyā
ఝ	-	jha	కా	-	kā, kaa
ట	-	ta	కి	-	ki
ట్ట	-	tta	కీ	-	kī, kee
థ	-	ttha	కు	-	ku
ఠ	-	ṭa	కూ	-	kū, kuu, koo
ఢ	-	dha	కో	-	ko
ణ	-	ṇa	కో	-	kō
త	-	tha	కె	-	ke
థ	-	ttha	కే	-	kē
తఠ	-	ththa	కై	-	kai
ద	-	da	గ్న	-	gna
ధ	-	dha	ఇని	-	ini
న	-	na			

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CHAPTER - 1

INTRODUCTION

1.1 AIM

The aim of the dissertation is to make a comprehensive study of a music and dance play or an opera called "Sankara Pallaki Sēvā Prabandham" written by Shāhaji Maharaj of Tanjore Kingdom. As a harmonious blend of lyricism, description, dance and dramatic effects Sankara Pallaki Sēvā Prabandham can be considered a many faceted opera. As it is short and varied in music and literature, there is every need to probe into various dimensions of its vision. King Shahaji proved himself as a worthy, predecessor to Sri Muthu Swāmi Dikshitār, Sri Syāma Sāstri and Sri Tyagarāja, the great Trinity of the golden period (1762-1847) of Karnātic music, by turning out a marvelous music play.

1.2 PRABANDHAM AS OPERA

The prabandha as it is named by Shahaji "can be also called an opera, for it is presented with scenery, decorations acting, dancing, singing and recitations". The writer has chosen an appropriate theme for his opera i.e. the efforts of Pārvathi to win the heart of Lord Siva and their ultimate union.

1.3 SOUTH INDIAN NRITYA SANGEETHAM

It is Bharatha who developed nātya by combining Abhinaya with music. As opera comprises of Nritya, it is called Nritya Sangeetha. Nritya involves acting (abhinaya) only to a certain extent. Thus there is a slight difference between Nātya & Nritya, though there is not much difference in their narratives. Nritya includes spectacle where as Nātya stresses upon the communication of rasa by means of body movements.

The operas came into existence after the dance drāmas like Gīta Govindam of Jayadēva and Krishna Leelā Tharangini of Nārāyana Thirtha.

Opera can be called a musical play or Sangeetha Nātaka, which is an offshoot of the drama. The usual theme of an opera deals with the Gods. The opera was generally performed in the temples. After some time the production of the operas was stopped for want of lady singers. The Bhāgavatha mēla nātakās were enacted in front of temples. Some of the mēla nātakās as well as Nritya Nātakās contained music, Sāhitya and dance of high order.

To put it in a nutshell the main feature of a ballet is dance, of an opera is song and of a Drama is dialogue. Both the opera and the drama are action oriented performances.

1.4 DANCE DRĀMA

The Kuravanji Nātaka is written in a lighter vein as its principle motive is only to entertain. The yakshagāna and kathā kali are also dance dramas. Gangā Charitra which is in the form of songs and Nritya Nātaka are almost same with a little difference. In the former, dance is incidental and in the later dance is an integral part. Dance drama needs the frequent recitals of passages of Jatis. Adīdwipada is a feature of Nrityataka.

Jayadeva's Geetha Govinda (12th Century) is the first opera in Sanskrit. Tirtha Nārāyana Swamy's Krishna Leela Tharangini can be considered one of the greatest of the operas of the 16th century. The pallaki seva prabandham is the first opera of Telugu Literature. It was followed by Prahlada Bhakti

Vijayam and Nowka Charitra of Tyagaraja. Sitarama Vijayam of the same author is now obsolete. Rāmanātakam of Arunāchala Kavirāyar is the earliest Tamil opera (18th century).

Though both the European and Indian Operas give importance to areas, recitative duets orchestra is dominant in European operas and it is of less importance in Indian Operas. The Indian Opera is enriched with overtures and leit-motifs.

1.5 LANGUAGE OF THE TEXT

The Pallaki Sēvā Prabandham is composed in Telugu language which is of South India. The language is scholarly, the descriptions are poetical and music is mellifluous. It contains 22 darus.

This thesis makes a humble attempt at the discussion of the literary and the musical aspects of the opera Pallaki Sēvā Prabandham.

CHAPTER II

DEFINITIONS

2.1 PRABANDHAM

2.1.1 Meaning

Pra plus (+) bandha is prabandha or Prabandham

Prabandha is a twin word with 'pra' and 'bandha' combined. It is a Sanskrit word. 'Pra' means well or very or extra. 'Bandha' means attachment or binding. So the meaning of the word 'Prabandha' is very well bound with. It can be said as strongly attached with.

Prabandha connotes bandha in between the padams or words. Bandha, in this context, is in between the words. Padam is word as well as song. As such, it can be said that in PRABANDHA, PADAM and PADABANDHAM are put together. This explanation goes in tune with the world of music also.

The word 'Prabandha' is etimologically derived from the word 'bandha' which means binding together. Prof. P.Durgaiah in his "Prabandha Vāngmaya Vikasamu" points out that the word prabandha was in vogue in Sanskrit literature even before the 5th Century B.C in the ordinary sense. (Ref.1)

2.1.2 Prabandham as Kāvya

The word prabandha was first used as a synonym for kāvya (Kādambari - Kathā Kāvya) by poet Bāna during 7th Century B.C. It was followed by Bhāmani's Shrāvya Kāvya. Jayadeva's Gita Govinda, a 12th Century work was also called prabandham meaning Shravya Drushya Geyatmaka Kavya.

Mahabharatha was called a prabandham, where as even a single sloka - "Amaruka kavya" was known as prabandham. Works on Alankara Natya Vedanta and other Sastras were called prabandhas. In general sense any thing composed by a kavi was meant kavya in sanskrit literature. (Ref.2)

Prabandha is a literary work called Kavya written by a Kavi (i.e poet). And it is called "Sravya Kavya" as it is meant for recitation. It is also evolved into a "Drusya Kavya" when it is finally performed on the stage. Sahithya (literary) Prabandha is developed into Sangitha Prabandha when it interacted with the other arts like music, dance and dialogue.

2.1.3 Telugu Prabandham

In Telugu literature Kavyas (drusya - Shravya Kavyas with certion dictions of dance adoptability etc.) were termed as prabandhas. During the 15th and 16th Century which is also called the age of Sri Krishnadevaraya, the Telugu Prabandhas established the forms from Sanskrit puranas, Itihasas and Natakas. They maintained original flavour of treatment, style of presentation, formation of structure, dignity of diction, rhetorical ornamentation and elaborated descriptions. These lakshanas were used profusely by the later Telugu poets and the Telugu poets and the kings of Tanjore, Madurai etc. The Nayaka kings of Tanjore followed by Maharastrian kings of Tanjore followed the foot steps of Krishnadevaraya and composed and patronised many prabandhams, yaksna ganas, together with the other forms of poetry and twenty one other yakshaganas which contain all the lakshanas or characteristics of Telugu Prabandham. Sankara Pallaki Seva Prabandham and Tyagesa Vinoda Chitra prabandha of shanaji are the four characteristic prabandha yakshaganas.

2.1.4 Musical Composition as Prabandham

Similarly musical compositions were also known as prabandhas. Musicologists like Mathanga in "Brihaddesi", sarangadeva in "Sangeeta Ratnakara" mentioned 49 types and 75 types of different prabandhas respectively.

2.1.5 Angas

According to later musicologists a prabandha had 6 angas and 4 dhatus.

Aangs: 1. Swara or the soft passage. 2. Biruda, words of exclamation or praise of Nayaka's valour, skill, courage etc. 3. Pada or words 4. Tenaka or auspicious words like Tena 5. Patam or rhythmical sounds associated with Rudraveena, couch and a kind of drum 6. Tala or the time beats according to metre. (Ref.4)

Depending upon the number of angas getting reduced up to two angas, prabandha are classified as Medinijati (6) Anandinijati (5), Dipinijati (4), Bhaminijati (3) and Taravali (2).

Dhatus: 1. Udgaha, the essential section (pallavi) 2. Dhruva, the essential section (Charava), 3. Metapaka, the section which unites the above two (Anupallavi) 4. Abhoga, the concluding section (Madyama tala sahitya or the chittaswara of a Kiti).(Ref.5)

2.1.6 South Indian Prabandhams

Niryukta prabandha (confirmed to the tala) and Anirukta (not confirmed to tala) are two classifications. Their lakshanās are in sanskrit prabandhas.

In South Indian languages Saranga Deva classified prabandhas as Suddha, Alikrama, and Vipraakeerna. Someshwara stipulates "that prabandhas should be composed and sung out of deep devotion to the gods like Vishnu, Shankara or the goddesses like Gouri". As a musicologist shahaji's work confirmed to this view in technical sense.

2.2. EVOLUTION OF PRABANDHAM ART FROM YAKSHAGANA

2.2.1 Yakshagana

Yakshagana is the combination of different features of opera, ballet and Drama. But it is not merely a mixture, as it has a unique nature and emergence of its own. Its presentation is entirely different from that of opera, ballet and drama.

2.2.2 Indian Opera

Since Yakshagana is also interact with music, dance and dialogue it is acknowledged as a kind of Indian opera. Thus the prabandha is technically called a yakshagana which is also called as the Indian Opera.

2.2.3 Difference Between Prabandham and Yakshagana:

Though prabandha and yakshagana are called as the one and the same there is a difference between them Musical prabandha is possessed with lyrical beauty, vast descriptive value, mythological development and wide range of sahitya and sangeetha features which can't be seen in the yakshagana. It is a Sangitha Natakam containing both the theatrical and non-theatrical, operation.

2.3 SANKARA PALLAKI SEVA PRABANDHAM AS PRABHANDAM

2.3.1 Fitness as Prabandham

As already mentioned "Bandha" means binding, thus prabandha is a visual composition, drisya kavya. Sankara Pallakiseva Prabandham describes the devotion for sankara with music, dance and dialogue. And it is in the poetical form. It is a literary piece which follows the definition of kavya in Sanskrit literature.

As already mentioned pallaki Seva prabandha has the Angas like Swara, Biruda, Pada, Tenaka, Patam and Tana. It is fit to be Medini Jati. It has invariably dhatupushti, powered with the required dhatu. Since it is confirmed to tala it can be classified as Niryukta prabandha. It is exactly fitting to the definition of prabandha stipulated by Someswara. Just as kavya, pallaki Seva has taken purana purushas as central figures for its theme. Appropriate language is used in the 'daru's.

Madhurabhakti and srīngar rasas are exposed in the prabandham. Fine diction, beautiful description, captivating plot, and poetic imagination are the main features of this prabandham called Yaksshigina. This work is aptly called Prabandha in which a small theme is expanded into an elaborate story by means of poetic descriptions. It was performed by the devadasis every year in the temples at the conclusion of the annual Brahmostava (Ref.6).

2.3.2 As Sangitha Prabandham

‘Sankara pallaki Seva’ is a music prabandha with composer’s “Mudra”, as “Sāha”, “Bhosala”, Sri Saha Bhupurandharudu Virachinche”. There is “Thodiyam”, a song in praise of that particular duty as “Jaya Jaya”, and then dwipada containing brief content of the story. And then comes Ganesh prayer. It contains Dorus, Dwipedas, Sandhivachana, Kanda Seesa, Desichandassu, and other forms of padyas. Like a typical yakshagana it also concludes with the desi form of song called “Sobhanam” or “Mangalam”.

Daru contains pallavi and then Anupallavi followed by charanams. Pallavi is udgraham, Anupallavi is melakalpam. First two charanas are Dhruvam and third charanam is Aabhogam. First daru is so called chaturdhatuka daru. The second daru with Udgraham, Melapakam and Aabhogam is three dhatukam. The third daru is chaturdhatukam. The fourth one is three dhatukam. The twentieth daru with Udgraha and Melapaka is dwidhatuka daru.

Desi chandus with Sanskrit poems is called Udaharana prabandham. It contains seven vibhaktis and sambodhan (addressing) vibhakti. Three vibhaktis are available in Darus and Vrittas. Udaharana prabanadham describes hero's qualities, with all saptha swaras. It can be also called a tala sruti prabandham (Ref-7).

2.3.3 As Sahityaprabandham

As in literary prabandha there are descriptions of hero's personality, his dress, palanquin, royal ornaments and so on. It is srungara-rasa-prabandha in which marriage of Siva and Parvathi is described.

Prabandha in literature means extraordinary binding. The literary characters for Prabandham are (i) Unity of theme (Vastaikatha) (ii) prominence of Sringara rasa (iii) Eighteen descriptions (iv) Limited chapters.

2.4 GLIMPSES OF YAKSHAGANA

2.4.1 Folk Dance Drama

Yakshagana is a folk-dance-drama, a semiclassical audio-visual play of song and dance. It can also be considered something of a combination of the opera and the ballet like kathakali, a street, music play. Its origin can be traced back to the 10th century, though it attained its full shape maturity in the 16th Century. Though it was an indigenous type of opera originated in Andhra, it was adopted, patronized and distinctly changed in Tamil Nadu and Karnataka (Ref.8).

Yakshagana means the song of the yakshas, who were demi-gods. Yakshas are also said to be the tribal folk or a sect flourished amongst the Jains and Bhuddhas. They are also called 'Ekkala ganas' in Andhra Pradesh and "Ekkadigas" in Karnataka. They are adepts in a folk - Musical concerts. There is Jakkula community coming from ancient times in Andhra Scholars like Sri S.V.Joga Rao considered that the term Jakka was a corrupt form of the Sanskrit word "Yaksha". There is a convincing argument that Yakshagana was originated from the Jakkula tribe or the kuravangi or the Bommalata (puppetry).

Sankara pallaki Seva Prabandha is "Yakshagana". It is a drusya kavya which gives importance to song, dance action, scenery and setting. (Ref.9)

2.4.2 Bharata's Concept

Bharatha, while exploring Natya Sastra conceived Dhruvaganas based on certain music discipline.

"Yadha varna drutha chitre sobhathe na nivesanam

Yevamenam vinaganam natyam ragam nagachchathi"

There is no charm in painting without mixer of colours. So also Natyam is not cherished without dhruva ganam (Ref.10).

Dhruvas are described by Narada. It is syllable based indication. Dhruvas are single syllable word, double syllable word, three syllable word and four syllable word. The druva word has certain chandus. It has swara and tala. From such druvas, githas are developed. Daru is said to have been derived from Dhruva. And these darus with music and dance accomplish Yakshaganam.

2.4.3 Kuchipudi Style

Yakshagana is a musical entertainment in Andhra Pradesh. It is there in vogue since six to seven centuries though it has fully developed only in the 16th century. It has attained two forms distinctly as classical and folk type (desi). The latter which is considered as street play, is adopted by Bhavagatulu of Kuchipudi and transformed into a classical dance-drama in the 19th century. In the hands of Telugu rulers of south Indian provinces of Tanjore and Madurai mainly the Nayaka Kings and the Maharashtrian Kings of Tanjore, Yakshagana became a perfect musical theatrical art form (Ref - 11).

2.4.4 Development of Yakshagana from other Forms of Art

Yakshagana is originally a tribal art. But it is gradually developed into a full fledged theatrical art form entertaining both the rural as well as the urban people. The dramatic aspect of opera with its vocal and instrumental music is fully utilised in yakshagana. Thus it is a feast to eye as well as to ear.

2.4.5 Some Ballet Aspects in Yakshagana

The main feature of dance in ballet is adopted in Yakshagana. Mythological aspect is there in yakshagana as in Ballet. Similarly choreography is effective in Yakshagana. Action aspect of drama is inclusive of Yakshagana. The direct dialogue aspect of drama is not the same in yakshagana. There are multiple art displays. The story connecting prose in yakshaganais also set to some music while rendering. Yakshagana is at once

an entertainment and edifying as it stresses the importance of devotion to the God. Thus yakshagana is developed as an entertainment which includes all other art forms expressively. So the ballet aspects are also included in yakshagana.

2.4.6 Classical Dance Drama

As already mentioned yakshagana means the song and music of yakshas which is performed by the jakkula tribe since 6th century. It took the shape of classical dance drama in course of centuries gradually. And finally it became a perfect musical theatrical art in Tanjavur region.

2.5 NATURE OF KURAVANJI

Kuravanji a folk theatre mixed with classical elements, producing thus a semi-classical affair. It is mainly originated in Tamil Nadu. It resembles yakshagana of Andhra Pradesh.

Vanji means "feet" and "women" in Tamil language. Kurava is a tribe. Kuravanji denotes women belonging to kurava Tribe. This koratti (Kuraththi) or kuravanji is also known as a fortune teller of the gipsy community (Erukula), Korathi and Kuravanji. The tribal people of Andhra, Karnataka and Tamil Nadu were known by different names like kuravalu, koyyalu, chenchulu etc. They used to dance (chindu, ande, anje, gantu etc.) in the hilly areas. Slowly the tribal people came to the cities on trade and spread their dance and music thus establishing 'kuruvanji' in the cities. The tribe, their dance and their literature, all the three were called 'kuravanji' yakshagana was first a

narration set to music. Next it became a theatrical form of trained dancers and later into a full play. In the play there were singi (heroine) and singadu (hero) of chenchu community.

According to late Veturi Prabhakara Sastry, kurava, kuruva, Gorava, Korava, Goraga, Kuriba are the different names of a tribe in Andhra and Karnataka. "Anje" means dance speciality and koranji is a dance of korava tribe leading to drama.

2.6 RUPAKAS

2.6.1 Nature of Sangitarupaka

Rupaka is a drama according to the great sage Bharatha of 2nd Century A.D. who wrote the first treatise on Dramaturgy called Natya Sastra dealing with drama, music and dance. Bharata's drama is an operatic type containing the aspects of music and dance. Ten major types of drama are called rupakas and twentyfour minor types called Uparupakas. Music and dance play minor part in Rupaka and major or detailed part in Uparupaka.

Natyam is a rupakam which is intended to enact and exhibit. Generally Natakam, Natyam, Nrityam are synonymous words to Rupakam. On keen observation it is said that Natakam is one of the ten rupakas. Natyam is created by Brahma and Nrityam originated by Parameswara. Body movements (Angavinyasam) in Natakam and action (Abhinayam) in Natyam put together form Nrityam. Yakshagana is a combination of Nataka, Natya and Nriththa and Nrithya. Dialogue, song, action and Nrityam create thrill and enjoyment.

As such Yaskaganam is called Natakam, Natyam as well Rupakam. When music is profensively set in rupakam it is Sangeetha rupakam and singing is major aspect in it. Shahaji's pallaki Seva Prabandham is the best and the first example originated in Telugu in 17th Century (Ref-12).

2.6.2 Nritya Rupaka

Nritya Rupakam contains more of Natyam and less of music and Sangeetha rupakam more of music and less of Natyam. Couplets (Dwipada) are there in both the features which denote the story.

2.7 NATURE OF DRAMA

2.7.1 Definition

According to the Chambers 20th Dictionary;

"Drama is a story of life and action for representation by actors. A composition intended to be represented on the stage, dramatic literature; theatrical entertainment".

Drama means action through dialogue. It is an imitation of a known or imagined role. It is rather a depiction of a character, incident, event, history and a story. Drama has more stage effects and it is completely theatrical art. Action supported by rendering poems or verses and singing songs has additional influence on the audience and spectators. Some times the art of dancing is also extended into drama. Drama comprises more than one act. A multiple act display is observed in a drama.

Drama is a set of visible and audio representations which communicate a meaning (vakyardha) which is ultimately rasa as experience. Imitation or the naturalistic representation of some reality is relevant upto giving some information. Drama is a source of wisdom, which throws light on the vicissitudes of life. At the same time it is the source of perennial delight and amusement. It instructs and entertains. Drama is the mimesis of action and plot. It is its structure which is the most important element as per Aristotle. Bharatha regards plot as body rather than the soul of drama. Story content is regarded as plot. Speech is described as the body of drama and vachika abhinaya is central. "Style is the mother of drama" which is a manner of department (Vrith). 'Avesa' is characteristic inspirations.

2.7.2 Origin of Drama from Brahma to Bharata

The origin of drama is traced to the creator Brahma himself. As an alternative Veda to Sudras, Natyaveda was created by Brahma drawing dialogues from Rigveda, music from Samaveda, acting (abhinaya) from Yajurveda and the rasa from Adharvaveda. The Natya Veda, thus created, was connected with the Vedas as well as the Upanishads.

Dramaturgy called Natya Sastram goes back to the operative type of drama conceived by the Sage Bharata (2nd Century A.D) containing some aspects of music and dance. He described 10 major types of dramas containing minor portions of music and dance of drama (Uparupakas) containing music and dance in more detail.

Bharata's concept of NATYA is mythical in nature and it gives expression to a number of traditional beliefs. Natya emphasises natural and primaeval character of the human instinct of communicating and entertaining by dramatizing. The role of imaginative creativity is natural and it is latent in a dramatist. Greek tragedy and comedy as per Aristotle goes back to the ancient origin of dithyrambic cores and some organised singing and dancing respectively. The earliest Indian drama celebrated the conflict between the gods and demons with a number of characters. Bharatha describes Natya as bhavanukirthana and its Abhinaya regards as its real characterisation.

2.7.3 Drama as Mimicry

According to Bharatha "A mimicry of the exploits of gods, Asuras, Kings as well as house holders in this world, is called drama". It is a mimicry of action and conducts of people in rich emotions of situations giving courage, amusement, happiness and counsel. There is wise maxim, learning, art of craft, device and action in drama.

2.7.4 Dramatic Element in Vedic Literature

The Indian theatrical activity was primitively commences from tribes. The dramatic elements are prominent in performing various rituals. The rituals and rites related to yagnas of the Vedic age contain song, dance, musical instruments and decorative material and they are referred in the Vedic literature. The people connected with the activities are like Gandharva, suta, Shailush, Kari Apsara etc. There are references to drama, dances, musicians, actors in Ramayana, Mahabharatha, Harivamsha, Bhagavatha and Markandeya Purana.

Panini, Pathanjali and Koutilya mentioned about the musical performances and art. The texts must have been composed between 600 B.C to 300 A.D. Then came the comprehensive treatise or compendium on the dramatic or by Bharatha Muni who said that he prepared the Natyaveda of Devas and Daityas.

In the historic periods of the Buddhist and Jain as per the texts, monks are prohibited from watching dramatic performances. The reason was that such performances were tempting and disturbing the concentration of the monks.

2.7.5 Sanskrit Drama

There are Sanskrit Dramas like VENISAMHARA in which verses are set to music. Such ones are called sangita natakas. Abhinaya is important in a drama. But when music plays prominent role through verses, it is possible that sense of Abhinaya is badly effected. In Sanskrit play prose is generally a connecting line between different verses. In Sanskrit dramas verses are mostly recited by male characters with music and for compensation some tunes, or songs are produced by female characters MALAVAKAGNI - MITRA and SAKUNTALA of Kalidas are the best examples of such sanskrit dramas. They have the rules of Natya Sastra of Bharata. Bharata has mentioned music and dance as important elements in the dramatic performance. Hair style, costume and make up are to be distinctive of the character represented.

Sanskrit plays regard drama as make-believe. They have two techniques Natyadharmi and Lokadharmi. The Sanskrit theatre emphasized on music and dance. The Bhakti movement has utilised song and dance more objectively in the theatre. Other natyas emphasize main sentiments like love, valour and humour.

2.7.6 Nata

The term 'nata' is held to have denoted a variety of allied professions; viz., Dancer, Pantomime, acrobat, juggler and actor and the precise history of their meaning and the social history of the professions is not clear. The evidence of Panini, Bodhayana, Kautilya and Pathanjali clearly indicates that the 'natas' were professional actors with their own tradition, customary laws and teachers who gave instructions in a variety of skills. They were organised in troupes under a leader often styled 'Sutradhara'. Natya is a movement, different from Nrithya.

2.8 OPERA

2.8.1 Definition

According to The Oxford Dictionary opera means 'a drama of vocal and instrumental music'. Blooms Bury concise English Dictionary considers opera as a 'dramatic work involving Music by voice and orchestra of greatest importance'. "Opera is the plural form of opus which means a musical composition". (Ref.13)

Opera also means a place or a building for performance of a musical drama. Consequently the word opera extended to the type of performance in the kind of theatre. In general it is called SCHAUSPIEL AND OPER. Opera is basically of European origin. In Indian context the opera can be called MUSICAL DRAMA or a SANGITA NATAKA. So one can come to the conclusion that the opera gives much importance to the music rather than to the literature. Music is the sound of the opera whereas 'Sangitha Nataka' is a harmonious blend of liferetine and music. It can also be called NATYA KATHA GANAM as it contains a narrative in the form of songs.

Music as well as spectacle is very much important in an opera. Ragas and the appropriate talas to those ragas are carefully selected in a suitable way. As the opera is a harmononious blend of all viz., music, literature, dance painting and sculpture, the writer must be well versed in all these forms of literature. He should be an adept in the art of dramaturgy and music. (Ref.7).

Opera can be considered as an off shoot as well as an emulation of a play.

2.8.2 The Chronological Development of Opera in Europe

- (A) The study of the form called opera from its zenesis to its complete establishment will present facts and figures of its roots and components. Robert and Celia Dealingwith Brain Rust in their "The Guinness Book of Music, Facts and Feats" clearly dessert the chronological development of the opera. (Ref.14).
- (B) Even in 400 B.C, Euripides wrote a play called ORESTES and it was performed with accompanying music.

Adam De la Hale, a French trouvère wrote "LA FEU DE ROBIN ET DE MARION". Which was performed in Naples in 1283 A.D. Then in 1472 a play called ORFEO containing many number of poems for singing was produced by Angelo Poliziano in Mantua.

"The Italian composer Vincenzo Galilei, the father of the astronomer Galileo Galilei, produced songs and lute solos which may have assisted in the development of opera as a distinct art form. During the century, the setting of sacred texts and miracle plays to music gradually took their separate ways, these resulted in the following concepts which, despite elements from each which could be found in the others, had crystallised in early sixteenth century into Masque, oratorio and opera.

Three forms of play developed into opera in 16th century:

1. Masque is usually a mythological play with poetry, music and dancing and other stage presentations in which the actors wore masks.
2. "Oratorio is a presentation of a liturgical story with music, so called because it would be performed in any oratory rather than in a church or theatre.
3. "Opera is the Italian word for 'work' (Compara opus). The Italian word for opera is Melodrama = 'Melody' + 'Drama'. It is concerned with stories of gods and heroes has already been described. "Opera was a virtually and exclusively Italian possession for the first three - quarters of a century after its commonly accepted beginning and it took a further 75 years before any serious attempts at opera in a different language was made".

The earliest true opera was DAPHNE by Jacopo Peri in 1597. "Although the music is lost, the libretto by Rinuccini survives together with some of the directions for the production".

Another one was the surviving opera called EURYDICE IN 1600 by Peri and Giulio Caccini. It was later reset by Caccini. These works were performed in Florence. The earliest opera of which performance are still occasionally to be seen is Monteverdi's ORFEO. There was heavy instrumentation for this work. It was in 1607.

"The first German opera was DAPHNE written by Heinrich, Schutz in 1627. It was produced at Torgau but it has since entirely disappeared'. (Ref.15).

"The first great German composer to use a German text Mozart in the ABDUCTION FROM THE SERAGLIO. This is the first great German comic opera. The dominating figure in German opera, in the period between Mozart and Wagner, was Karl Maria Von Weber. For many years Weber wrote Italian operas while nursing the ambition to create an authentically German work (Ref.16). The first public Opera house, at which an admission fee was charged. was opened in Venice in 1637. "This opera house became the focal point for the operatic activity in Venice. Between 1641 and 1649 approximately thirty different dramatic works were heard, written by Monteverdi and his disciples. Thus there arose the first school of opera composers, the Venetian School headed by Monteverdi. His pupil, Francesco Cavalli, became its most famous composer after Monteverdi himself". "In 1639, Cavalli referred to his

LE NOZZE DE TETIAS as an "Opera Scenica". (Ref.17). Though the Venetian School was the first in the history of opera, the first major school was the Neapolitan. In Naples the traditions of Italian opera composers were established. The founder of the Neapolitan School was Alexxandro Scarlatti. Scarlatti's first opera was heard in Rome in 1679.

"With the Neapolitan School, many new elements entered into opera form and style. The most important was the ARIA DA CAPO, a medium for the projection of melodic expressiveness hitherto unknown. With Cavelli, a greater distinction was made between recitative and aria, the latter acquiring greater expressiveness, emotional force and decorated elegance. The orchestra was assigned increasing importance in projecting atmosphere and dramatic effect (Ref.7). From this emerged the traditional Italian Opera aria with its mobile flow of beautiful lyricism to encourage beautiful singing. Consequently, the structure and the form of Italian opera was now fully realised.

The first English Opera, and the first opera everheard in England was AFTER THE MANNER OF THE ANCIENTS produced by Devenanth in 1656. THE SIEGE OF RHODES, a libretto written by Sir William Devenanth, who later became poet laureate was set to music by Henry Lawes and others. It was described as the first dayes entertainment at Rutland House by Declamation and Musick. The first French Opera was POMONE by Robert Cambert in 1671.

1674 was the first occasion in England upon which the opera orchestra was brought to its present position in the theatre. It was for a performance

of Locke's TEMPEST at Dorset Gardens Theatre, London. Hitherto the band had played on a concealed platform above the stage; now it was brought down to a position just below the line of sight of the audience, immediately in front of the stage. The first foreign opera heard in England on the Wedding of the Duke of York and Mary of Modena English translation was ARIANE BY LOUIS GRABU. The first opera to be based on a Shakespeare story was Purcell's THE FAIRY QUEEN adopted from A Mid Summer Night's Dream and was given at the Dorset Gardens Theatre, London in April, 1692. The first Italian Opera performed in London (1710) was ALMAHIDE on which Dr. Johnson's famous description was that it was "An exotic and irrational entertainment". The first comic operas were written and designed to be performed between the acts of 'opera seria' during 1750.

The first Russian opera was Melnik, Koldun, Obmanskich i Svat "by Evstignei Ipatovich Fomin and it was done in 1779. Nationalism in opera was seeded, took root and flowered in Russia. The father of the Russian folk opera was Michael Glinka, the first composer aroused by the ideas to write Russian music.

The first American opera was TAMMANY by James Hewitt written during 1794. The first Spanish opera (1819) was Los Esclavos Felices by JUAN CRISOSTOMO ANTONIO ARRIAGAY BALZOLA. French Opera, distinguished from the Italian was first evolved by an Italian-born composer, Jean-Baptiste Lully. Lully, who had been brought to Paris in his boyhood became director of the Opera House which had been established in 1669. For this theatre he wrote operas in which a French style was formulated for the first time. His model was, of course, Italian opera (Ref.19).

The first true Czech Opera was the Bartered Bride (1866) by Smetana, one of eight operas by this composer. The first Portuguese opera named SERRANA was written in 1899 by Alfredo Keil, a German composer working in Portugal.

By the early 19th century a convention had grown up concerning terminology. Grand Opera was defined as that in which all the words are set to music, from recitative, through aria, duet, trio, and other resembles to chorus.

In comic opera some of the words were spoken. BEETHOVEN'S Fidelio and many other serious operas are deprived of the description 'grand' and are lumped together with 'Comic' Operas.

2.8.3 Expansion of Opera

- (A). Toy Robert considered that an opera is a "Poetical Tale or fiction represented by Vocal and Instrumental Music, adorn'd with scenes, Machines and Dancing. The suppos'd persons of their Musical Drama, are generally supernatural as Gods and Goddesses, and Heroes, which at least are descended from them, and in due time are to be adopted into their number'. (Ref.20)
- (b) The first favourite settings were mythological, and later they included Rome, ancient Gaul, Spain, Russia, Switzerland and further included magic. They dealt with politics in 18th century and with patriotism by the time of French Revolution. Due to the performance of

MASANIELLO written by Auber in Brussels on August 25, 1830 patriotic feelings crystallised into revolution. Belgium won independence from Holland. Operas are meant to stir emotions.

- (c) The first opera to call for a church organ was Handel's ZAMPA, given at the Paris opera-comique on 3, May 1831. The longest opera even written is the seven-act THE LIFE and TIME of JOSEPH STALIN by a Russian composer given at the Bolshoi in Academy of Music on 14-15 December 1973 for 13 hr, 25 min. The world's shortest opera is Milhaud's THE DELIVERANCE OF THESEUS, in 1928 for a mere 7 min 27 sec. (Ref.21).
- (d) Opera is that type of theater when music is the central dramatic agent, and where, through music, character is made understandable. The heroine speaks singing music dramatically and the situation is interpreted by music. Opera has become a national form of theater in Italy for several years and in England the species of opera (lyric theatre) called musical comedy claims status of indigenous theater. A play must be converted into a libretto just as motion picture reconstitutes script as scenario before use. An opera-libretto is like a film script. They can not be judged independently as literature since neither was intended to have an esthetic meaning or merit apart from the opera or the film for which it was designed. Music in opera is composed in tunes of the stage and its function as theater is permanent.
- (e) In an opera concert performance of music is not required and it is detrimental to the operatic play on the stage. To avoid such misconceptions, it should be stressed that "opera, is a special kind of

theater'. "It shares certain fundamentals with drama of every type. It is concerned, as theater must necessarily be, with the projection of characters; with the situation in which these relationships develop; with the reactions to and solutions of situations; and with the motivations for such reactions and solutions. In summery, opera is concerned with the real complex of character and situation, which is called plot'. (Ref.22). Theater must co-ordinate complex dramatic mechanisms, like, word, song, gesture, physical movement etc.,

2.8.4.Importance of Music in Opera

- A. Opera is a play with music. What does exactly it means? In an opera, particularly of the West, there is a play and there is also music. But there are plays with music like Shakespear's Merchant of Venice or Richard II which are hardly operas, although the music, when called for, is an important component of the drama. Nor is opera necessarily the kind of play when all the words, or nearly all are sung: for Mozart's Magic Flute is an opera, all though much of the text is spoken".(Ref.23).
- B. While words and music are inseparable partners in opera, it is always the music that fills the starring role....Good opera, then, places stress on music rather than play. And a good operatic score places stress on melody rather than on any dramatic element. For a great opera next to melody, follows dramatic interest, characterisation, atmosphere and variety of mood. If the song is all important in opera, the singer is also all-important.

2.8.5.The Libretto

There would be no opera without 'libretto' = 'little book' and comes from the time, near the beginning of operatic history, when the story and the music were bound separately. Instead of making a book unnecessarily cumbersome by having music and words bound together, the little book of music portion is separately maintained and it is made a specialty of the operatic libretto. The most successful librettist was Pietro Antonio Domenico Bonaventura Trepassi, the Italian poet otherwise also called Metastasio.(1698-1782). (Ref.24).

2.9 BALLET

2.9.1. Definition

- (1) According to Chambers, 20th Dictionary (New Edition 1983) Edited by Emkerk-Patric, Allied Publications Limited Ahmedabad, "Balled (cot. ballant, ballat, ballet) is a song accompanying a dance; a simple narrative poem is short stanzas (four lines, eight lines and six syllables alternatively) a popular song, often seurrilous, referring to contemporary persons or events (chiefly historical); formerly a drawing room song, usually sentimental, in several verses song, to the same melody, any slow and sentimental song".

Ballade is a poem of one or more turns or triplets of stanzas, each of seven, eight, or ten lines, including refrain, followed by an envoy, the whole on 3(or) 4 thymes.

Ballet is a theatrical performance of dancing with set steps and pantomimic action (a suit of) music for it; a troupe giving such performances; the art or activity of dancing in this way; Dance, a form of madrigal.

- (ii) Ballet is the result of concerted action, the talents of all the participants-the dancers, musicians, lightman, even the curtain puller-taken as a whole, go into it. But above all, there is the choreographer whose vision, foresight, merit showmanship, and meticulous care in every aspect of the performance, speak of the success.

2.9.2 ORIGIN

- (1) The history of the ballet can be easily compared to that of Buddhism of India, which took its birth in India, but flourished in other countries. "The ballet originated in Italy, developed in France and was immortalized in Russia". Again history reveals that the earliest modern ballet on record is that which was staged by Berganzio di Botta at Tortona to celebrate the marriage of Duke of Milan in 1489. "The court-ballet developed into opera-ballet in the seventeenth century - France. An opera-ballet, at this time was more or less a play with divertissements between the acts. In it singing and dancing were of equal importance". (Ref.25).
- (2) In the seventeenth century the ballet became very popular in Russia owing to the patronage of Peter the Great. For a century ballet was confined to the Royal courts. Men were the sole participants. In 1689 Miss Lafontaine was the first woman to become famous as a ballet dancer (Ref.26). In Russia alone was the great tradition of their old art

carefully preserved, especially in the Royal Opera housed of st.petersburg and Moscow petipa was perhaps the first Russian dancer to show unusual originality. And it was mainly under his influence that the Russian ballet was gradually perfected. Choreographer Michel Fokine may be called the "Father of Russian Ballet". He tuned into a legend Anna pavlova's (1881-1931) musical ballet THE DYING SWAN by choreographing it.

- (3) American Ballet theatre(ABT) is a restless, nervy kind of company. ABT is also in the hot property market. There is another called less Ballets Africainis which, is not perhaps, a cultural variety show of ethnic and folk dances but a terrific example of happy popular theatre. It is less tidy but packed, very noisy and playing instruments of playing parts to the hilt. There are three catching girls out of the dazzling throng.
- (4) Spanish dance, Europe's reichert traditional form can be innocent, light-hearted, elegant, sensual. may Flamenco dancers overplay sexuality.
- (5) "It was in the middle of the 18th century that the ballet broke away from the opera, to become an independent art. That means the dancers themselves began conveying the plot in dance or mime and words whether spoken or sung were dispensed with". (Ref.27)

2.9.3 Indian Ballet

- (1) The Word "Ballet" has been imported to India from the west. It is a combination of dance, music and tableaux. Ballet discards songs and dialogues. Main feature in ballet is dance, in opera songs and in drama dialogues.

- (ii) Ballet in India meant a pantomimic depiction of certain mythological, Psychological, Historical, Social and lyrical ideas by means of suitable music or songs. Ballet may be enacted in one scene or more scenes. The songs are sung either by one person or in a chorus or by orchestral music; the music should produce the same emotion, sentiment, and effect as that of the dance.

2.9.4 BALLETS IN INDIA AGAINST THE BALLETS IN THE WEST

Ballet in India is different from the ballet of the west. Indian ballet is distinct from the sole classical types and folk-dances, because it is an entity by itself enjoying a tradition of centuries and highly developed during the last century. Ballet dancing is a class by itself (Ref.28). The restricted performance of ballet became popular with ballet creations of Uday Shankar in thirties.

2.9.5 SOUTH INDIAN BALLETS

The first continental dancer who exhibited Indian ballet to the west was Ruth St.Denis, and she was followed by Anna Pavlova, who in collaboration with Uday Shankar in the pantomime of Radha and Krishna made Indian ballet immortal in the eyes of the world. (Ref.29).

In south India there are many types of ballets, important among them are Bhagawat Mela, Yakshagana, some forms of kuchipudi (having the solo and the group dances) and kathakali.

2.10 BALLET VERSES OPERA

"Ballet is exclusively a dance form, whereas an opera is a story enacted through the medium of music, and a drama is a story full of conflicts reaching climaxes as interpreted through the medium of the spoken word i.e. the dialogue.

Sometimes, in all these three forms, there are certain common features, e.g a stage-play might have a few songs and a few dance numbers too. Similarly, it is possible that in an opera, though the main medium of expression is music, some advantage may have been taken of other media i.e. the dialogue and also a few dance pieces or dance movements'. (Ref.). A story a theme or a central idea are common factors in the three forms to be expressed.

2.11 DISTINCTION BETWEEN EUROPEAN AND INDIAN MUSIC AND DANCES

Indian music is purely classical and very systematic. The regulations are very strict. The European music is shortspread. Singing of lyric is more important in western type while adoption of music to lyric is predominant in Eastern (Indian) music.

The art forms of opera and ballet are European in origin while their adaptations, in India, are sangeetha natakas and dance features. The European types are more theoretical while Indian music features need not necessarily be so.

Indian dance has classical basis and mostly mythological themes. It has ancient back ground. It is unique with facial expression, foot work and movement of hands and finger gestures. The European dance is of folk type with modern and social development with total bodily rythemic movements. Drumming is dominating in the later case and is theotrically suited.

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CHAPTER - III

SHAHAJI AND MAHRATTA KINGS

3.1 LIFE HISTORY OF KING SHAHAJI

Shahaji was a Maharashtrian King, who ruled Tanjore from 1684 to 1710 A.D. He was a composer who greatly fostered music and fine arts. He was honoured as ABHINAVA BHOJA. His actual name was BHOSALA SHAHA MAHARAJ. He was the author of Sankara Pallaki Seva prabandham,(Ref.1).

It is learnt from the Commentators (1 & 40 - Bibliography) that Shahaji was enthroned in 1686 at the age of 13 years and he died at the age of 40 years in 1712 A.D. He ruled the Kingdom for about 27 years. He attained heights in arts and devotion and also in safe reign within a short span of life. He was the eldest son of Venkoji (alias Ekoji : 1678 - 1683), as mentioned by him " Eka vasudhisa dharma patni Dipamba garbhasnigdha peti ratnambu" (ref. last lines of the Prabhandhum). He had two younger brothers; one was Tulajaji who came to power in 1728 and the other was Serfoji who ascended the throne in 1798. Both of them were proficient in letters and music and became prominent for their yeomen service and creative activity in the arts.

3.1.1 The Dynasty

Shahaji Bhonsle I was a ruler of Maharastra. He had two sons namely Chatrapathi Sivaji (by Jijiya) and Venkoji alias Ekoji I (by Tulaja Devi). Tanjore kingdom (now in Tamilnadu) was under the ruler of Nayaka kings. The last ruler of the Nayaka dynasty was Mannaru Deva. Venkoji under

the orders of Chatrapathi Sivaaji killed Mannaru Deva in a war and seiged Tanjore kingdom. He established the Mahraatha rule from 1674 A.D. in the South. His elder son was Shahaji (by Dipambika). Shahaji's younger brother was King Tulajaji who compiled Sangita Saramruthra. So Shahaji was the grand son of Bhonsle I and the younger brother's son of Sivaji, the famous maharashtra ruler. (Ref.2)

3.1.2 Birth of Shahaji

Shahaji was actually born in Bangalore and then taken back to his father's capital Tanjore. The Bhosala rulers accepted Telugu as their official language, following the Nayaka Rulers. Ekoji educated his son especially in languages and literature and trained him in warfare. With passion and perseverance Shahaji learnt all Sanskrit Kavyas, Natakas, Vyakarana, Vaiseshika and Alankara Sastras and gained proficiency. He became adept in prosody Telugu like Dwipada, Seesam, Kandam, Utpalamala, Champakamala etc., He studied literature, music and dance. He also read the philosophical books of Marati language and the Tamil Bhakti literature. He also learnt archery, horse riding, chariot driving, elephant controlling, wrestling and other Royal skills. He had commendable scholarship in Marathi, Sanskrit, Telugu, Tamil and also to an extent Kannada.

3.1.3 The Genius

Shahaji Maharaj was an extraordinary genius who had many facets. He resembles Krishnadevaraya, the great Vijayanagara King, in many ways. He authored many devotional compositions. Thyagaraja (Tyagesa), the presiding deity of the temple of Tiruvarur was also the family deity of the

Maratha rulers of Tanjore. King Shahaji composed in praise of Tyagesa several Telugu and Maratthi Padas, Jāvalīs, Gitas, Swarajatīs, Kritis, Kirthanas, Dance pieces, Ragamalikas and also different literary forms including dandaka and Ashtaka. (Ref.3)

3.1.4 The King of Tanjore

It is given to understand that Shahaji was crowned as the king of Tanjore by his father in 1684 A.D at the age of about thirteen years. He was given a permanent minister to assist him. He was also assisted by the talented ministers of his father and he respected their valuable advice. The poems " Sahendra Vilāsa Kāvya " of Srīdhar Venkatesa describes that he invited many scholars of different skills and languages and adorned his court with different compositions. He patronised the scholars of Sanskrit and Telugu languages. He also respected the scholars of Tamil and Kannada languages and conducted many literary discussions and discourses in his court. He wrote many compositions in Telugu, Maratthi and a few in Tamil.

As a scholar and poet greatly interested in Music, Dance and Drama, Shahaji produced many dramas most of which were enacted in his palace or in the temples. He had twenty dramas to his credit in Telugu interspersed with songs.

The reign of Shahaji Maharaja suffered some setbacks. During his period the palace of Mahrattha rulers at Bangalore was sold away to Mysore Mahārāja. Deccan Sultans lost their strength in war with Aurangzeb and they were almost vanished. There was no king like Chatrapati Shivaji to resist the muslim invasions. The Moghal generals almost paralysed the Mahrattha rule

in the West. Shahaji had to shift his allegiance from Marattha to the Mugal kings. By his policy of aggression towards Rani Mangamma of Madurai, he had to face defeat in a war with her. His army could conquer only a part of the kingdom ranging from Pattukottai to Pambanar.

With the help of his experienced ministers, Shahaji maintained good, efficient and successful administration. He encouraged agriculture which resulted in good yeildings. He was always kind towards subjects and servants inspite of high land-taxes. He set up criminal and civil courts and managed well. He appointed foreign doctors from Arabia in the Hospitals established by him for his people. In administration and in many other policies and political activities he was ahead of his times. The less he was burdened in administrative activities, the more he absorbed in cultural activities.

3.1.5 The Apra Bhoja

As Shahaji Maharaja patronised music and literature his period was acknowledged as " Golden Age ". And he was called "Apra Bhoja". He was considered as Krishnadevaraya-II. He himself was styled as "Sri Saha Chola King". He was respected as the crest of jewel or the best amongst the great intellectuals. Within a short span of his life consisting of 40 years his achievements were marvelous, and praise-worthy in the fields of music and literature. Shahaji Maharaja demised in Nandana in 1712 A.D according to a Mahratthi inscription.

3.2 SHAHAJI'S PATRONAGE

Among so many royal composers, royal musicians and royal musicologists Shahaji Maharaja of Tanjore occupies prestigious place. He was a great man of letters and patron of scholarship and fine arts. Because of his natural interest and royal capacity he used to invite scholars, poets and musicians to his darbar and arranged gatherings. After discourses, discussions and performances they were amply honoured and presented. Like Krishnadeva Raya, Shahaji had religious tolerance as well as language tolerance. It was not merely a tolerance as in the case of great Akbar so to say, but a real understanding and adaptation of other religions and other languages. He worshipped both Vishnu and Siva and produced compositions on both the Gods. Shahaji's father was originally a feudatory of the Sultan of Bijapur where the court language was Arabic or " Hindustani ". Nayakas court language was also mainly Telugu. Shahaji's mother tongue was Maratthi but he was more at home in Telugu He also wrote in Maratthi, Tamil and Hindustani. He invited men of letters of all possible languages of the community. He was compared with Raghunandha Nayaka who following the foot steps of Krishna Raya, patronised fine arts.(Ref.4)

Shahaji's patronage of literature and music did not stop with occasional honouring of the pandits. Bhosala-Maharastthrians who ruled the land of Tamils adopted Telugu for official and social purposes. Shahaji completely severed his connections with home-land as his fore fathers were mutually engaged in jealousy and petty quarrels after the death of Shivaji. As a result of which he could firmly and totally identify himself with the country, culture, music and language of his stay and choice.

Thus Shahaji patronised many Sanskrit writers, poets and musicians of different languages and forms. He offered many gifts and granted many agraharams to Vedic Scholars. He founded a colony at Tiruvisanallur for forty six learned men hailivg from different places. He named the new colony as Saha(ji)rajapuram. He effected grant-allotments in 1693 A.D. to the scholars who mastered sastras. (Ref.5)

3.2.1 The Scholars Patronised

Some of those reputed scholars were:

Vaasudeeva Dikshita
Tippa Dikshita
Prastivasantha Dikshita
Ramabhadra Dikshita
Ayyavaru Dikshita
Vedakaveeswara
Kondavavadanin
Periappa Kavi
Appa Dikshita
Narayana Sastrin
Bhaskara Dikshita
Iswara Sastrin
Kachapeswara Dikshita
Viraraghava Dikshita
Kuppa Dikshita
Mahadeva Kavi
Trivedi Bhattacharya
Narayana Dikshita
Pancharatna Anantanarayana
Venkateswara Vajapeyi

Rajavalliabha Sastrin
Dvivedi Narayana
Kupa Pandita
Ganapati Somayajin
Madhurarama Sastrin
Venkatadri Dikshita
Ramajosi
Srinivasa Sastrin
Venkateswara Kavi
Vijaya Raghava Dhikshita
Mahadeva Vajapeyin
Sri Venkateswara Sastrin (Sri Dhava Venkatesa Ayyaval)
Venkata Krishnavadhanin
Viswapati Sastrin
Margasahaya Dikshita
Narasimha Sastri
Ranganatha Sastrin
Samavedi Venkateswara Sastri
Sattanadha Kavi
Lakshmana Sastrin
Adinarayana Sastrin

The grants of innaam (honourable presentations in coin or land) to the families in Tanjore District were due to his charity. He was eulogised in scores of kavyas, hundreds of songs. They are now preserved in the Tanjore Saraswathi Mahal Library. His period was highly acclaimed as the golden age of literature, art and philosophy.

Ramabhadra Dikshita was an important scholar among them. He was the author of Janaki Parinaya, Patanjali Charitra etc., The next were Sridhara

Venkatesa, Bhaskara Dikshita, Periappa Kavi etc., All these scholars composed many works in Sanskrit. Most of the works are available in the Saraswathi Mahal Library. Shahaji appointed committees of scholars of repute to investigate the theories of the different schools of philosophy and recorded their findings and conclusions.

Shahaji's Patronage to Telugu is extraordinary and praise worthy. He himself was a poet - musician who wrote about 23 yakshaganas, hundreds of padas, Kirthanas in Telugu. His court poets wrote works in Telugu which are well known under his encouragement and guidance. Similarly he patronised other languages like Kannada, Tamil and Maratthi. His interests in Drama and Music were also equally great.

3.2.2 The Poets in the Court

The poets of his court wrote many dramas and they were enacted in the temples and in his palace for which the music was conducted by his court musicians. The manuscripts are still available in the Saraswati Mahal Library. He conducted intensive research on the works of music and drama which throw a light on contemporary musical forms especially during the pre-Trinity era. Most of the music composers of the later period have drawn Lakshanas and Lakshyas of the prevailing ragas from them. The poets in the court produced number of musical prabandhas. Girija Kavi, Vasudeva Kavi, Dhandiraja Vyasa, Vedaśuri were some of the well known musicologists. The other poets in the court were Balakavi Subbanna, Nivriti Seshachala Kavi, Kavigiri, and Ashtavadhana Kavi.

GIRIRAJA KAVI: Most well known poet and musicologist among them was Giriraja Kavi. He was the grand father of Tyagaraja Swami. He composed number of padas and Yakshaganas like Shahaji Vijayamu, Shaharaja Kalyanam, Shaharaja Vilasamu, Sahendra Charitamu, Raja Mohana kuravanji and Sarvanga Sundari Vilasamu.

VASUDEVA KAVI: He is the author of a drama, entitled "Parvati Parinayamu " and padas known as " Dautya panchakam ".

DHUNDI RAJA VYASA: He wrote musical compositions known as " Saha Vilasa Gita " and some Ashtapadis.

VEDASURI: He wrote treatise on music, which is entitled " Sangeeth Makaranda"

BALAKAVI SUBBANA: He composed a yakshagana, called " Leelavathi Saharajiyamu".

NIVRITHI SESHACHALA KAVI: He was the foremost among the poets in the court 'He was also called " Andhra Panini ", as he produced a gramatical work on sutras in Telugu. His reputed works are Saharaja Vilasamu, Saraswathi Kalyanam, and Andhra Vyakaranamu. His sanskrit poem is " Bhosala Koosaleya". He composed not only in Sanskrit and Telugu but also in eight other languages. He was honoured with " Kanakabhisheka (showering golden leaves on him), palanquin and many other gifts.

KAVIGIRI: He was the Brother of Giriraja Kavi, who was well versed in music and literature. He wrote " Rukmangada Chitra " (Dwipada), " Abinava Darpana " (Telugu translation of Sanskrit work).

ASHTAVADHANA KAVI: He wrote a drama called "Chandra Sekhara Vilasa Natakam ". It includes some Marattha Passages.

3.3 SHAHAJI'S ACHIEVEMENTS AND OTHER WORKS

Among the distinguished monarchs like Harsha Vardhana, Bhoja, the Chalukya King Bhulokamala Someswara, Sri Krishnadevaraya, Raghunatha Nayaka, and Vijaya Raghava Nayaka, who patronised fine arts, king Shahaji stands unique. Though his mother tongue was Maratthi he was wellversed in Sanskrit and Telugu. He chose the latter to write his works as he felt at home with it.

Shahaji Maharaja was a prolific composer in Telugu and Sanskrit. He was a Vaggeyakara and also a great devotee of Tyagesa, the God of Tiruvarur. He wrote 20 dramas (Yakshaganas & Prabandhas) in addition to hundreds of padas and keertanas, Swarajatees, Tillanas in Sanskrit, Telugu and Maratthi. The Yakshaganas are in prose, poetry and in music. They are...

- | | |
|----------------------------------|-----------------------------------|
| 1. Kiratha Vilasamu | 2. Krishnaleela Vilasamu |
| 3. Ganga Parvathi Samvadamu | 4. Bhakta Vastala Vilasa |
| 5. Jalakrida | 6. Vigneswawra Kalyanam |
| 7. Sachipurandaramu | 8. Vallikalyanam |
| 9. Santā Kalyānamu | 10. Draupadi Kalyanam |
| 11. Sati Pati Dāna Vilasamu | 12. Sītā Kalyana |
| 13. Rama Pattabhishekha | 14. Rati Kalyana |
| 15. Rukmini Satyabhama Samvada | 16. Sati Dana Sura |
| 17. Pancharatna prabhandham | 18. Tyagavinodachitra Prabandham |
| 19. Vishnupallakiseva prabandham | 20. Sankarapallakiseva Prabandham |

They are all Madhura Bhakthi rasa and Srungara rasa Kritis. All the plays contain his name, ' Saha ' as ' Mudra '. He also composed Tamil Dance-Drama called "Kaveri Kalyanam ".

In the article, "King Sahaji and other Maratha Rulers of Tanjore" written by Gowri Kuppaswamy and M. Hariharan published in the book " Royal patronage to Indian music " it is mentioned that Shahaji is said to have composed more than 500 padas in Telugu, about a hundred in Marathi, a few in Hindi and Tillaana, Svarajatees etc.,(Ref.6)

He had his own circle of musicians and had collected almost all the Geetaas, Traditional Alaapanas etc., of almost all the Raagas current in his time which are in about 20 manuscripts preserved in the Tanjore Library. He determined that the lakshanaas are contained in 10 manuscripts. In one of these 10 manuscripts Shahaji has selected 20 ragaas as Mela ragaas and grouped the then current ragas 100 in number under them ". (Ref.6)

The number of Swaraas mentioned in this as well as in 9 other lakshana manuscripts are greater in number than those of Venkatamakhi. He and his musicians had added 4 more Swaraas to the already existing 16 swaraas". (Ref.7).

Shahaji Maharaja was a compiler of two lexicons in Sanskrit by name " Sabdaratna Samanvaya " and " Sabdaratna Samagraha ". He composed 200 padas in Sanskrit, Telugu and Marathi known as " Thyaagesa Padmulu ", of these there are 50 " Bhakti padaas ". 5 " Bhava Padaas ", 9 " Vairagya Padaas ", 103 " Srungara Padaas ".

Gowri kuppuswamy in " An Anthology of Indian Music says " Sahaji's contribution to music and dance is no less important or abundant than that of the Trinity of Music of the Subsequent age. But it has not been adequately recognised. He occupies a significant place in the history of carnatic music of the pre-trinity period. He has his own circle of musicians and collected almost all the gitas, " Traditional " Alapas " etc. of all the ragas current in his time. They are in about 20 manuscripts consisting of more than 5000 pages of palm leaf, all of which are now preserved in the saraswathy mahal. They contain the results of the intensive researches in music carried out by his court musicians and further more one manuscript in fact contains Shahaji's own observations and conclusions on the subject. In addition to this, collection of " Lakshyās " king Shyahaji had, with the help of his musicians determined the " Lakshanas " of all the ragas in vogue during his time ".

He wrote a treatise in Hindi, giving the Lakshanas of both Hindustani and Karnatic Ragaas, which had been very useful for the later musicologists as a reference source. Using these characteristics, Shahaji composed many Prabandhaas like "Sapta suladi Prabandha "Sapta Talamallika", "Panchatala Prabandha" etc., along with Thillanas and Swarajathis".

He composed many " Kshetra Kritees " or Keerthanaas " also in praise of the deities enshrined in different holy places and local temples. They are popular with " Saha " "Mudra" in " Apoorva Raagaas". Some Sanskrit songs in praise of gods Brihadeeshwara, Shanmukha Goddess Brihanayaki etc., were composed by him.

This keerthana style was followed by Deekshitar and others of the later age. The kshetra kritees are in Telugu as follows:

" Emoyani ", " Chaalaadhanyulu". " Amba Varamulimma ", " Adarimpave maatali ". " Ilagu Talune " etc.

Shahaji's period was a Golden era even in the history of Telugu literature in which yakshagana flourished. It was an immeasurable and immense period of karnatic music development. It was a period of entertainment and enlightenment. Pada-Yakshagaana-Music paved the way for the modern dance and music. The yakshagaanaas and other musical operas known in his time were the forerunners of the operas of Sri Tyaagaraaja and Swati Tirunal. 'Syanandoora Puravarnanaa Prabandham' of Swati Tirunaal has striking similarity to the operas of king Sahaji, especially the Pallaki Seva Prabandham. While we look into the compositions of saint Tyaagaraaja, we are surprised to see sets of phrases and lines borrowed from the compositions of king Shahaji.

Shahaji was the initiator of Nadopaasana (worship by music) adopted by the Trinity of music. They are all born in Tiruvarur. That itself is the proof of the blessing of the Lord Tyaagesa who was abundantly praised and pleased by Shahaji's staunch music showering. King Shahaji was mostly responsible for the Golden age of karnatic music which reached its zenith in the age of 'Trinity'. The world of Telugu music is very much indebted to the Marati king, Shahaji Maharaja for its growth and development.

The titles " Abhinava Bhoja " " Saahitipumbhaava Saarada ", " Sakala Bhaashaa Chaturvidha " and " Saahiti Nirvaahaka " and many more conferred on him by the contemporary scholars were deserving to this great patron-king-creator - lover of Fine arts.

3.4 MAHRATTA RULERS' CONTRIBUTION

Among many dynasties of the past Maharthas rank first in fostering music and fine arts. They themselves have contributed much to the literature and music and ,patronised musicians, poets, scholars and research work in the South especially in Tanjore. King Ekoji was the first Mahrati Ruler of Tanjore from 1678 to 1683 A.D.

Even though the court poets wrote in Sanskrit the court language was a mixture of 5 languages, Tamil, Telugu, Marathi, Sanskrit and Hindustani. Shahaji preferred Telugu as a medium for his prayers and compositions. Thus, Shahaji was the first to patronise Telugu literature in music. (Ref.8)

Shahaji paved the way for the development of Karnatic music at the hands of the musical quartette viz., Tyagaraja, Muthuswami Deekshitar, Syaama Sastri and Swaati Tirunal Mahaaraaja. The last of the three was an intimate childhood friend of Sahaji's brother Serfoji.(Ref.9) If we consider the contribution made by the musical quartette, we get convinced that each one of them has modelled their style of music compositions from the great patron king Shahaji. (Ref.10)

3.4.1 TULAJAJI (1728 - 1736)

King Tulajaji I was the youngest brother of king Shahaji and Serfoji. He ruled Tanjore from 1728 to 1786 A.D. Prior to his kingship, that is, during the rule of his two brothers he acted as a Viceroy at Mahaadevapattana, a fort town during which time he wrote an opera "**Sivakaama Sundari Parinaya**". He mentioned in his works that Ekoji II was his son, Yuvaraja. His works are;

1. Dhanvantari Vilaasa (Medicine)
2. Dhanvantari Saranidhi (Medicine)
3. Inakularaaja Tejonidhi (Jotisha)
4. Vakyamruta (Jotisha)
5. Dharmasara Sangraha (Sastra)
6. Rajadharma Sarasangraha (Dharma)
7. Mantrasastra Sangraha (Mantra)
8. Ramadhyana Paddhati (28 Verses to music)
9. Bahula Katha Churnika
10. Sangita Saramruta
11. Padas with mudras like Tulaja bhupa, Tulajendrapala
12. Sivakaamasundari Parinaya (Yakshagana)

Sangita Saramruta is a very important 'lakshana grandha' to study the nature of music of the Pre-trinity period. It deals with various Sruties, Ragas, Tala & Laya and mentions the development of music from Mathanga upto that date. Raaga lakshanas and names of musicologists and authors till his period are recorded in it. It is an extensive and note worthy work elaborating and establishing the Karnatic music in all in it's aspects.

The work consists of 14 chapters in all which are called prakaranas. The 9th chapter discusses the Mela Prakaranas, its definitions, origin and development of Raagaas, classification into Raagaanga, Bhaashaanga, Kriyaanga etc. He discussed two gramas (leaving out gaandhaara graama) and 10 lakshanaas of a Raaga and enumerated Melaas. The 10th chapter is the most important one, which deals with the Raagaas of 10 traditional classifications. He describes 10 raagalakshaanaas and mentions that only 19 melaas existed against 72 melaas of Venkatamakhi. In the 11th chapter he deals with Vaadyaas on suddhamela veena. The vadyaas are classified into 4 groups. Geetaas and its varieties are described in the 12th chapter together with a couple of Purandara Daasaa's Geethas. The 13th chapter deals with Taala, Maarga and Desi and the last one describes 4 kinds of voice, gaayakaa gaana doshaas, classification of singers, groups of singers etc. (Ref. 11)

3.4.2 Raja Serfoji (1798-1832)

King Serfoji belongs to the Mahratha - Tanjore-Kings who fostered fine arts during 18th century. He was born in 1777. Tulajaaji adopted him at the age of ten and declared him as his heir afterwards. He ascended the throne in 1798. He was a typical Eastern Raja in his patronage to music as rightly commented by Lord Valentin. Several scholars all over the world visited his court and praised his talents.

He was a scholar in English, French and German languages. He was a great scholar in various Indian languages. His capacities and interests were wide and varied He authored a standard book on Raagas and Raginis in

Maraathi called "Kavtache Saahityaache Jinnaas". He composed hundreds of songs in it. He wrote hundreds of songs in Maraathi and Telugu for which he composed music also. Alarippu, Jatiswara, Sabdam, Varnam, Padams etc. are some among the several dance forms created by him.

It is amazing to note that king Serfoji was credited with the composition of English tunes and in training an English Band that included European and Indian instruments. His Indian songs were set in Western Orchestra and were given European staff notation. They were recorded in his books under the able leadership of his Minister Varahappier who played the 'main Veena'. King Serforji established The Tanjore Band also with Western and Indian musical instruments.

King Serfoji richly patronised the traditional Bhaagavata Melaas of the South and endowed number of the Village - Melaas with gifts of land and cash. His court was attached with more than 360 reputed musicians Venkata Subbaiah, Anna and Ayya brothers, Vedanayakam, Raamadaas the Hindustani Singer, Veena Subbakutti Iyer, Veena Kalahasti Iyer, Pallavi Gopalayyar, Ayyanaaiyyar, Todi Seturamaiyer, Subbaraya Sastri, Shyamasastri's Son, Doraisami Iyer, Erattai Pallavi Sivarama Iyer, Melattai Venkatarama Sastri, Ghanam Krishnayyar, the Tanjore quarttllle, are some among them. (Ref.12)

Serfoji had a great regard and admiration for Swaati Tirunaal Maharaja, his contemporary ruler of Travancore. They maintained cordial relationship and exchanged scholars and musicians.

Saint Tyaagaraaja, the prolific composer of Tirivaiyyaar who lived during his time loved & respected him.

During his pilgrimage to Benaras in between the years 1820 and 1822, Serforji brought very valuable and rare manuscripts and got them fair copied and established a library consisting of the largest single collection of manuscripts. As a tribute to king Serfoji, the Tanjore Saraswathi Mahal Library is named after him.(Ref.13)

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CHAPTER - IV

THE AFFLUENT TEXTUAL BEAUTIES

4.1. THE OPERA

Pallaki Seva Prabandha of Shahaji Maharaj is a musical feature called Sangita Natakam (or Nataka) and it is classified as OPERA of the Western type. It is a dramatic work involving music and orchestra to which a story and dialogues are added. This opera is concerned with ritualistic music of the temple of Tiruvarur on festive occasions. It was performed for over two hundred years in Tiruvarur. The theme deals with a simple story about the gods. As result of which it becomes predominantly devotional work. It was written in sweet, simple and pure Telugu. As it is totally a musical feature it contains scenes, decorations, recitations, action, dance and songs. It is prabandha, a drusya, sravya kavya, to be heard and witnessed.

This opera is otherwise can be called a Geya-Nataka. It can be considered the earliest opera in the history of South Indian Music.(Ref.1) It is also considered as Yakshagana.

4.2. THE HISTORY

Pallaki Seva Prabandham was performed in Tyagesa Temple in Tiruvarur annually for more than two centuries under the royal patronage and then it ceased to be performed as, in course of time, the singers were not readily available and even the few ladies who knew the music were not willing

to perform. Prof. P.Sambamoorthy, Head of the Dept. of Indian Music in Madras University traced out the text and got the book which was printed in 1896 by Subbarama Dikshitar, the author of the great musical work called Sangeetha Sampradaya Pradarsini. There was a lady in Tiruvarur by name Veerammal who could sing and dance abhinaya. On request she sung most of the songs for recording in 1953. Some other songs which were not included in the Album were rendered by Mrs. Tilakam of Tiruvarur. Finally the complete opera was produced over All India Radio, Madras on the 15th April 1953 and it enthralled every one who heard it. Dr. S. Radha Krishnan who witnessed the performance of the opera on an occasion was said to have showered laurels on it. His profound surprise and expression was "A Mahratha King, ruling over Tamil Nadu and writing in Telugu and that too the very first opera in that language!" (Ref.2).

Subsequently the Central Sangeetha Nataka Acadami, New Delhi sanctioned a grant for the publication of the text of the opera with notation. It was published in December 1955 by the Indian Music publishing house, No.4 Bunder Street, Madras-1. It was edited by professor P.Sambamurthy. The reprint of it includes Vishnu Pallaki Seva Prabandham also. (Ref.3).

The manuscript copy of (sri) Pallaki Seva Prabandham is available in the Sarasvathi Mahal library, Tanjore. Shahaji endowed 10 veils of land to the Temple in Tiruvarur for the sake of performance of the opera (Ref.4).

4.3. THE AUTHOR

The King Sahaji Maharaj was the grand son of Raja Sahaji Bhonsle, and son of Venkoji alias Ekoji. Sivaji and Venkoji were born to Sahaji Bhonsle, one through Jijabai and the other through Tulajaj Devi. These kings by policy and interest, learnt and encouraged local art-forms of Karnataka style of music and dance instead of bringing with them the art-forms of the Hindustani style of music of their own homeland. They produced scientific treatises in local languages Tamil and Telugu. Shahaji as Shankar Kali Natan Samvada Natak is stated to be a monumental piece of work which uses all the five languages Telugu, Tamil, Sanskrit, Hindi, Marati and Hindustani. (Ref.5).

Shahaji was a devotee of Shiva and Vishnu. He wrote Sankara Pallaki seva Prabandham in Telugu Verse, song, prose and Daru all set to music. He also wrote another opera called Vishnu Pallaki Seva Prabandham.

Thyagaraja who was born 57 years after Shahaji Maharaja, might have written Nowka Charitra and **Prahlada bhakta vijayam** following the models of Shahaji Maharaja who wrote Pallaki Seva Prabandham.

4.4 THE PLOT

There is a SIVA Temple in Tiruvarur in which the presiding deity is Tyagesa or Tyagaraja. In the same premises there is also diety called Kamalamba who is facing the Isanya, North-East direction, as though she is praying for the union with the Lord, Siva. The poet-cum-composer, King Shahaji imagines that Parvathi, wife of Lord Siva has turned her face aside

from her husband as she is in grief because he is away from her. The king wished for their union once again. He portrays Kamalamba, the other name given to Parvathi as a woman sending message to Siva on requesting him to come back to her. It is ultimately fulfilled when her friends (sakhis) go to Parameswar and bring him to her. The opera is developed around this slender theme.

The play starts with a traditional invocation to Ganesa, the god who protects from all kinds of interruptions and hurdles. Paravati who is unable to bear the separation from her Lord, longs to see him. She requests her 'sakhis' to go and entreat Paramasiva to go over to her. The sakhis set out and find that Paramasiva is seated on the throne surrounded by Divine personages. They discuss among themselves how to approach the lord. A suggestion has come forth to see whether Siva can be approached through Ganga Devi adorning his head. One sakhi replies that Ganga will not respond to their call as she is jealous of Parvathi. Then they think of approaching the Lord through the deer adorning his hand. They request the deer to inform ("VINNAVIMPAVE") the Lord of the sad state of the Devi. Then sakhi realises that it is too much to expect of an animal who has no wisdom to accomplish this delicate task in a successful manner. Another suggestion is made to approach the serpent adorning his neck for the purpose. Forthwith follows the banging reply from another sakhi that the poisonous snake can never be trusted. Then they think of approaching the moon adoring the plight of Siva. A sakhi says that the Chandra is also untrust worthy as there is a blot in his character who deceived his own teacher. Thus they find themselves helpless,

as they can not depend confidently on any one. They finally decide to make a bold approach to Parameswara directly. They humbly, go to him and present their request to him through a couple of moving songs. Paramasiva who is pleased with this, orders to keep ready a palanquin. It is luxuriously decorated and lavishly furnished. The lord leaves the court and gets into the palanquin. The palanquin bearers lift it on to their shoulders and make a journey while singing and cautioning among themselves. As they are very much concerned of their Lord's safety, they say, "let us carry the palanquin quite safely. Let us move step by step slowly. While changing the shoulder positions, let us be attentive. Carelessness on our part will result in a shock to the Lord, and due to the shock the entire universe which is within his stomach may shake".

In her palace Parvathi is ready to welcome him by dressing herself well and putting on valuable jewellery. Her bed room and the surroundings are well decorated. As the Parameswara approaches the palace of Parvathi, the angels come one by one and offer their prayers to the Lord. Parvathi appears in all her spiritual glory, sings in praise of the Lord and offers herself. Finally the expected union takes place. The play ends hailing the victory of the Lord and with a 'mangalam' to the Lord as "Maapali Devuniki".

4.5 THE TONE

The tone of the opera is that of devotional and earnest. It proves that the author is basically an ardent devotee of Lord Shiva. The media of worship he has chosen is art and literature. The chariot of his devotion runs on two wheels of poetical language and mellifluous music. The language and music are

harmoniously blended. The felicity of language perfectly suits the music rendered to it.

Shahaji understood that a virtuous person must have a knowledge of music besides fervent devotion for the God. Sri Thyagaraj who belonged to later period expressed it when he sung the popular song "Sangeetha Gnanamu Bhakti vina Sanmargamu Kalade Manasa"?

4.6 THE STRUCTURE

Shankara Pallaki Seva Prabandham is basically Drushya kaavya; a performing art. It has to be presented with song, dance, action, scenery, decoration and recitation. The lyrics in the work are interspersed and consorted with recitative words. It is unlike Gita Govinda where the lyrics are connected with recitatives alone. Pallaki Seva Prabandham is structured as Yakshagana in which musical and literary forms are combined in which poetry, music, dance and symbolism are given equal importance.

The characters in the opera are Siva, Parvathi, Parvathi's mates, and a host of Gods like Indra, Vishnu and Brahma. Two rasaas predominate the opera. They are Bhakti and Srungara. Bhakti is expressed by Paarvathi and her companions and Srungara is portrayed in the relationship between Parvati and Parameswar. They are the heroine and hero as Goddess Nilotpalaamba and Lord Vithi Vitanka Tyagesa Swami of Tiruvarur.

The entire story is presented through dialogue between the characters. The nature of the ornaments of Siva like Ganga, Moon, Deer, Snake are described by the companions. The theme is simple and appropriate to an opera. It consists of 22 darus, 4 dwipadaas, 1 sisa padya, 2 utpalamalaas, 3 champakaamalaas, 8 Kanda Padyaas, 2 teta gitas and 1 churnika. Some darus are in the form of couplets. Total verses are 21. There are number of charanaas in each daru and there are short prose passages in between the verses.

It has all the Lakshanaas of a Prabandham with beautiful descriptions and the all the other requirements already stated before. Having all the characteristics of a Prabandha along with Yakshagaana chandas, this composition is properly shaped into a Yakshagaana Prabandham.

Construction of the opera is made according to the situation and rasa of the song. Folk tunes are also used. Twelve (12) ragas which are the favourites of Siva are used.

The opera was enacted by Devadasis every year at the annual Brahmotsava festival in Tirvarur. - Even now Devadasis perform dance and sing songs during the palanquin service of the Lord every Friday at Tiruvarur Temple.

The darus are set to appropriate raga and tala according to the expression and feeling to the situation.

King Shahaji designed the Prabandham praising Siva and Parvati in such a manner that it is applauded by the artists, followed by the scholars and sung by the devotees.

4.7 THE LANGUAGE

Like Sankara Pallaki Seva Prabhandam, Vishnupallaki Seva Prabandham is also written in Telugu. Having Marathi as his mother tongue and having born in Bangalore, Shahaji had to learn Telugu. He had an advantage in learning Telugu as it was the court language in the kingdom of Tanjore ruled by Mahratta Kings. The opera illustrates that he mastered Telugu appreciably. (Ref.6).

The language used in the opera is appropriate, commendable and scholarly. It is simple, pure and exact. The meaning is straight and easily understandable. It is also sometimes rhetorical when situation demands. The vocabulary is also extensive, which includes rare and ordinary words. Many interesting combinations of words (Samasams) can be found in the poems and songs of the opera. That the poet experimented with the words is errand in the numerous allusions it contains.

The Lakshanas of Telugu Kavya are worthily endowed in this Telugu Prabandham with variety of descriptions, lucid style, sweet narration, apt imagination and puranic allusions. Though it is very short it is sweet and can be comparable to great works like Manucharitra, and Vasucharitra as of the essential Prabandha qualities of the Prabandham be seen in nutshell in it.

Like poetical Khanda-Kavyas of the modern age, Sahaji's Opera is a musical Khanda Kavya.

It contains many attractive descriptions which successfully communicate delicate feelings to the audience, for example the poet thus describes the royal palanquin with absorbing decorations, calling one's attention again and again, with bunches of round shaped glass material and hangings of silken garlands etc:

"Singarampu Pallaki cheluvu choodave
Hurumanji poosala norapaina Kutchulu
Paraga kuralamu, pattu toranamulu gala". (daru 9)

In another song it is cautioned "Don't move and do not allow the palanquin moved, for the delicate Lord's body may be subjected to pain".

"Kadilimpaku royi Pallaki Kadhaniku royi chala
Mruduvaina Jangamaiah menu nochchenu" (daru 11)

The musical and linguistic construction of the songs is simple, dignified and in tune with the rasaas of the several situations. A few folk melodies are also used in it. In the verse 10, one sees rhetorical beauties in abundance. Songs like "Lali Lalayya lali" (19) contain fine Anthya Prasas (alliteration). Almost all the songs have yatis (first letter or syllable coming again at a particular number of letters in the same line of poem or song) and prasas (second letter of each line getting repeated in all the lines). Swarakharaas are also seen here and there as in songs 1,9,14,21,and 22. The song describing the lavishly decorated and richly ornamented palanquin is the highlight of the play. The vivid description of the numerous jewels worn by Parvati is also equally striking it gives a picture of the splendour of the royal court. Delicate sentiments and refined thoughts are admirably portrayed in the play.

4.8 THE MUSIC

Sankar Pallaki Seva Prabandham being a Geyanaataka invariably set to different forms of music, contains varieties of musical forms in large number. All forms of compositions including the simplest folk melody find place in it. The nature of music is wide-spread in an opera from very fast to dead slow depending upon the compositions, situations, emotions and individuals. There will be group music and absolute music. It will be suggestive in certain respects. Dramatic setting and scenic presentation also demand musical background that includes singing and playing instruments. All these factors put together constitute the most favourable entertainment of any opera. There is also group music or Brindagaana in this opera.

Orchestra is not so dominating in Indian operas as in the case of western operas. A few classical instruments are sufficient for this opera. There is ample scope for feelings, suitable expressions, ragaas and action and music. Geyanatika is characterised by high class music and good poetry as it is intended for being acted.

Darus are maximum in number in the opera and refined music is involved to convey the meaning of lyrics and also to create a pleasing atmosphere with suitable raagaa and laya. There are 12 raagaas used in the play. They are Ghanta, Punnaga Varali, Nadanamakriya, Saveri, Saurashtra, Bhairavi, Saindhavi, Madhyamavati, Mohana, Sankarabharanam, Kuranji and Panthuvaraali.

Panthuvarali is used for four songs in the opera. It is a favourite raga to Siva according to the tradition.

Panthuvarali, the Sadaripan of the Tevaram and Ramakriya raga of the medieval period.

Classical karnatak raagaas are used for all the Darus. The raagaas are well known by the time this opera was written in the later part of 17th century. The same ragas are retained even now without any notable changes. The lakshnanas of the ragas will be discussed afterwards in the following chapters of this thesis. The Darus are sung in the same raagaas and in the same manner today.

That the raagaas were well established during the times of Shahaji, is well established by the following details. After Sahaji Maharaj and Sarafoji, King Tulajendra- I (or Tulajaji-I, 1729-1735) produced a monumental work in Sanskrit, called "Sangeetha Saramrutha", which dealt with the same raagaas. The book was published by the Music Academy of Madras-started by Prof. P.Sambamoorthy. He further points out that "Venkatamakhi had written his "CHATURDANDI PRAKASHIKA" in or about 1620 which provided the Karnatak systems of music with its scientific basis of 72 melas". It was specially mentioned by King Tulajaji that the melas formulated by Venkatamakhi remained obscure and that therefore he would deal only with the melas and ragas which were in actual practice in his own time". (Ref.8).

Mukhajati and Antyajati are the two kinds of kalpita jatis (rhythmical syllable) which are integral parts of Nrityanataka; Mukhajati is recited as a prelude and it naturally leads on to the commencement of a section of a piece. The antyajati marks the conclusion of a song or a minor episode in the play. They are also applicable to the geyanataka of Pallaki Seva Prabandham. It is stated that the element of music set to chaste norms of dance in the Shahaji's 4 prabandhas. (Ref.9).

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3. As ref. (1) - Preface.
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CHAPTER - V

THE TEXT, MEANINGS AND NOTATION

5.1 THE ACTUAL TEXT (TELUGU) WITH THE MEANING (ENGLISH)

Subhamastu Avighnamasthu

PADYAM (1) - DWIPADA

Sree Karimkhuni Poshita Chaturmukhuni
Ekadantuni Duritebhakesarini
Taaraka daityavidaruni Guhuni
Garavambuna ganna GOURI SANKARULA

Pallaki Seva Prabandhambu gaanu
Ullaa samuna chaturu dadhula velayu
Sarva sarvam sahaa chakrambunelu
sarva padambuja sannuti parudu

Vāasaravallābhānvaya raājāmouli
BHŌSALA SREE SĀHA BHŪUPURAMDARUDU
Vira chinche kavulella vēnōlla bogada
Dharani lōnā chandrataaraārkaṁmu ganu.

MEANING

good be

Let no hurdle be

DWIPADA : TELUGU POEM (1)

BHŌSALA SRI SAHA, like God Indra on earth, who is king of kings of
Surya Vamsa (Sun race), whose lotus feet are praised by all, who rules the

whole earth surrounded by four oceans has composed with enthusiasm
PALLAKI SEVA PRABANDHAM ON GOURI and SANKARA, the affectionate
parents of Sri karimukha and Guha; Karimukha is the elephant faced Lord
(Ganesh), supported by the four-faced Lord (Brahma), having single tusk, and
driving off sins like a lion and guha is the slayer of demons like Taraka. Let
the work be praised by all the poets profusively (thousand ways) on earth as
long as the moon, the stars and the sun exist.

PADYAM (2) SEESAM

Puuvu Vinti Vajiru bhoothi peeriti bukka
Norapu kronnela mokka nodalu jadalalu
Buvva periti vari kavvambu nelamini,
Suragaali chelikaani chupu thoopu,
Toli velupula yilupu la nella gonuchelu
Vilasillu penuchilva vinnu menu,
Padi mogam bulavani badalinchu neralavu,
neratupu doramta vu villu millu
sare vahi yimpa sobhillu chakkarayya
kari mukhuni kayya buchula gamulajiyya
Sudhalavedajallu kadaganti chu dkicheta
Bu duta nelatalpu mana nepdu brochugu gata

MEANING

SĪSAPADYAM - POEM (2)

May Lord Siva always protect us. He who is beautiful, who has burnt
Manmatha (Love God), possessing the flower bow and has his ashes smeared

all over his body, who has locks of hair adorned with the crest of the moon and large beautiful snakes all over the body; who has Agni as his eye, and vayu as his friend, who destroyed even the ancient Gods (including Brahma and Vishnu) during the time of Mahasamhara (great war total destruction), who destroyed the strength of the ten-headed Ravana, who has the abode of India (meru mountain for his bow), who is the father of Karimukha, the Ganesh and who has the sky for his body may ever protect us.

PADYAM (3) - KANDAM

Chali gottu Patti nādhuni

Valapuna demmanna nindu vachiti midigo

Koluvuna Velayuchu nundedi

Kaluvala dora taalpu cheluvu kanugonavamma

MEANING

This passage is not available in the original manuscript. After the previous verse it is a connection to begin the actual story as if it is described by the poet.

Unable to bear the pangs of separation from Lord Siva, Goddess Parvati requests her friends (hand-maids) to go and fetch Lord Siva to her abode. When they go to Parameswara, they find him seated in his court. Seeing this, Paarvathi's companions talk among themselves describing the grandeur of his court.

KANDA PADYAM - TELUGU POEM (3)

Oh friend sent by the daughter of Himalaya mountain to get her Lord
with affection, we have come here. But see the Lord, he is seated in the court.
He is shining with the half-disc moon on his head.

DARU 1. KOLUVAI YUNNADE SANKARABHARANA RAGA-TRIPUTA
(CHAPU) TALA

PALLAVI

Koluvaiyunnade devadevudu

ANU PALLAVI

Koluvaiyunnaade Koti surya prakasude

Valaraju pagavaade vanita mohanangude!! (Kolu)

CHARANAMS

1. Balu ponkamagu chiluvula kankanamu lamara
naluvankala mani ruchula vanka tanara
dalavanka nalaveelupula vanka nelavanka
valacheta noka jinka vaikhari meeranga!! (kolu)
2. Meluga ratanampu raluchekkina yunga
raalu bhujaga keyuuraalu merayaga
baalu garu momuna srilu podama puli
tholugatti mummona valubatti chelaga!! (kolu)
3. Aasalagronnana vaasana nindaara
bhaasamaana mani simhaasanaantara ni
vaasudaguchu nija daasula pennidhi
Bhosala Saaha bhuvaasavu daivamu!! (Kolu)

MEANING

PALLAVI

God of gods is seated in the Court

ANU PALLAVI

Seated in the court shining with the brightness of crores of suns, the enemy of the kind of passion-Manmadha 'o friend' he is having a form of enchantment.

CHARANAM

MEANING

1. The manner he looks is that many coils of snakes are exhibited as bracelets of his hands and gems glittering in all directions adorn his body. On one side of his head seated godly woman and on the otherside moon and his right hand holds the deer.
2. His finger rings and armslets sculptured with high class stones of gems are glittering brightly. His milky face is possessed with richness. He is wearing tigerskin and holding three-pronged spear. He is so seated.
3. Fulfilling desires of his devotees being their great refuge-treasure, he is seated on the throne bedecked with bright gems and he is the God of the king Shaha belonging to the Bhosala clan.

KANDAM - PADYA (4)

Brindaraku landaru haru-vandanamulonarpan nandi vadi beththamuche

Nandi sadanandi gaminnandi nutinchedini jalajanayanaro Vinavē !!

MEANING

Kandam : Telugu Poem (4) - Simple and Popular

Oh lotus eyed friend, listen to this Lord Hara is saluted by all the gods. Nandi is with sharp stick in his hand. Nandi with ever-joy praises the Lord with prayers reaching sky.

DARU - 2 : HECHCHARIKA (SAAVERIRAGA - ROOPAKATHAALA)

1. Pakari mrokkeeni chekonevayya - lōkanaayaka paraaka hechcharika !!
2. Ambujabhavudu jōhaaru jeseeni - sambaraari hara saami hechcharika !!
3. Neelavarnudu vachchi kēlu modcheeni - phaalalōchana bhaktapaala
hechcharika !!
4. Dasulu muni dikpatulu dandamidēru - sri saaha vinuta dēvēsa
hechcharika !!

MEANING : DARUVU : HECHCHARIKA

1. Oh Lord of the world accept the salutations offered by Indra. Be alert and attentive.
2. Oh enemy of demon sambara! Hara! Lord! the lotus-born Brahma hails there, be alert and attentive.
3. Oh one who is having an eye in the forehead, Oh protector of the devotees, the blue coloured Lord Vishnu has come and is saluting you with folded hands, be attentive.
4. Oh Lord of gods, praised by king Saaha, the servants, sages and the protectors of the directions offer their salutations, be attentive.

PADYAM (5) : UTPALAMAALA

Pikkatilanga nilchi munupettina-paadamu leththi mōpa thaa-
Vekkadalēka sandadino-kinchuka drōyuchu bōyi mundaran
Prakkalajēri dēvatalu-paayaka sankaru tho swakaaryamul
Mrokkuchu vinnavinchedaru-mungala joodu kuranga lōchanaa | |

MEANING

UTPALAMAALA - TELUGU POEM (5)

Oh deer-eyed friend! Look in front. There is heavy rush and crowd in the court. There is no space to stand and even to lay the first step and put. But some how with enthusiasm, the gods are going forward pushing each other little by little and standing in front and sides of Sankara without any gap and presenting their greivances in obedinance and with salutations.

DARUVU - 3 : MOHANA RAGAM, MISRACHAPU TALAM

PALLAVI

Yetula rammanduno yamma yindu dharuni-yetula rammanudunō yamma ||

ANU PALLAVI

Nitala netrudu nedu nindu koluvai yunnadu || yetula

Charanamulu :

1. Padi vēsamula sami paluka laalinci chala mudamuna
Natanito muchchata tladeti vēla || yetula ||
2. Teliyaga lokamula teragella vinna vinche
Naluvanu kanugoni navvu chundeti vela || yetula ||
3. Kalayaga jaala raacha kaaryamulu vinna vinche
Balavairi madilōni bhayamu dirche vēla || yetula ||
4. Dinadinamu dēvaadi dēvunipai sri saaha
ghanudu gavinchu mēti kavitalu vinu vēla || yetula ||

MEANING

Daruvu : Mōhana Ragam, Misrachaapu Taalam

PALLAVI

Oh Woman! How can I call Siva now, who has the moon on his head, how can I invite him !

ANU PALLAVI

The one who has the third eye on his forehead is seated amidst full attendance of his court.

Stanzas

1. After very much listening to the words of the Lord (Vishnu) of Ten-incarnations, Siva is happily conversing with him, then how I can I ask him to come now?
2. While smiling on seeing Brahma who for information is briefing (Siva) on the ways and affairs of the world, how can I call him?
3. When striving to free the fear in the mind of Indra who is informing about a lot of political affairs, how can I call him?
4. While he is listening to the grand compositions written by the great king, Saaha day by day on the god of gods (Siva) how can I call him?

PADYAM - 6 : CHAMPAKAMALA

Katakata proddu vōye nudukanta sikhaamani devakaaminee|natanamu
joochi vennuni manambaaran vachiyinchuchunna va|datu tadavaye
nanchu manamam dachacatmaja yalga nitti sam|katamuna kemiseyudamu
kanjanibhaana vinnavimpavē !! |

TELUGU POEM - 6 : CHAMPAKAMALA PROSODY

Oh lotus - shining faced lady, tell me what can we do at this juncture? It is getting late as the Lord who is having moon as ornament on his head is talking happily with Vishnu, while enjoying the dance of the heavenly nymphs and on the other hand (while) (parvati) the daughter of mountains there might be angry with us in her mind for the delay.

DWIPADA (7) : Bēgada Raagamu

Kamalaayathakshi Sankarunitō suralu Tamatama manvi nantayu delpalēdo
Yēreethi manamachalaatmaja vithamu koorimi rettimpa gōsaruchuvadda
Pōyi telupudamanna bōneeru veera layēboyivatti yadiyaasa maani
Sannaga haruni bhooshanamula thonu vinnavimpu matanchu vēduda mipudu
Talamida nunna mandakini juchi teliya baluku matanchu delupuda matavē

MEANING

Padya (7) Dwipada : Two lined Telugu Prosody - Bēgada Raga

Oh lotus eyed lady, have not the gods expressed all their desires to Lord Sankara? In the same manner, say if we want to approach him to inform him of the state of parvati's mind in a way to increase love and affection, the court guards will not allow us to enter inside and our attempts will go futile. And hence without doing that attempt, we shall softly request the ornaments of Hara to inform him of Pārvati's anguish. We see Ganga on his head and shall we send our message through her ?

**DARUVU - 4 : "IDI VINARAADe - SANKARAABHARANA RAAGAM,
TRIPUTA TAALAM**

PALLAVI

Idi vinarade yeemaatalu - Idi vina raade

ANU PALLAVI

Idi vinaraade yimatalu - Idi vinaraade !!

Charanamulu

Idi maha penu ganga yevari naina battu
Vadali nappude putti munchu atte
Bedarinchu marala telinchu minchi
Hrudayesu nadu netti nekki natinchu !! Idi

2. Magani netti motti mari yokka magavaani
Tagilinchukonu hontakari, moodu
Jagamula mrōgina bhēri ralla
Tega gōsi pardi dēsaalamari !! Idi

3. Puttina biddala bhattanunchi yega
Kotti ledanu balu nili yenta
Gattaina junugu karali yidi
Mittapallamuleni puttu gayyali !! Idi

MEANING

**DARUVU - "IDI VINARAADe" - SANKARABHARANA RAAGAM,
TRIPUTA TAALAM**

PALLAVI

She (Ganga) should not listen to these words.

ANU PALLAVI

She (ganga) should not listen to these words. She should not listen.

Charanams

1. This lady is of big waters. She will catch any one. She will drag away and drown. She will frighten and lift one up. she will repeat like that. She jumps to the head of the Lord of heart and dances.
2. This ganga has beaten and foresaken her husband (Santanu) and then she has gone to another man (Siva) for affairs. She is like snake. She is notorious in the three worlds. She is a nomad flowing all over many places, breaking even the hardest rocks.
3. This ganga is a deceitful woman who has thrown her (seven) children away as soon as they are born. She can deceive even big persons. She is dreadful. She has no levels, nor she has any standards. She is born as quarrelsome lady.

Vachanamu : Vinavē cheliya! Neevu cheppinadi niluvarama

Sari, Gangaku teliyakunda mrugamutō vinnavintumo.

Dialogue (Prose) : Oh friend! what you said is true. O.K. let us request the deer without ganga's knowledge.

DARUVU - 5 : Vinnavimpavē - Madhyamavati Raaga, Aadi Talam

Pallavi

Vinnavimpave ma chinni mrugama!!

Anu pallav

Inneladarito nipudu ma manavi!! Vinna

Charanamulu

1. Savinayaguni yani chanuvariyan kani
Sivudu dayanu ninu jekonnade
Bhuvi ni bhagyamu bogadatarama haru
Chevilo namrutamu chilkaga suddini !! Vinna

2. Doralachentalanu dirige variki
Jira punyambulu cherugade
Garima mira paropakaramu gavuna
Maruvaka raja sikhamaniki ma manavi !! Vinna
3. Makeekaryamu masalaka cheyumu
Neeku mrokkedamu nenarunanu
Aakalpamu nitya seva vatilla ga
Jokanu sahanuta somaskandha murtito !! Vinna

MEANING

Daru - 5 : "Vinnavimpave" - Madhyamavati Raga, Adi Tala

Pallavi : Oh small animal (deer) ! Please convey

Anu pallavi : Convey our request now to the wearer of the moon.

Charanams

1. Seeing that you are humble in quality and close to many, Lord Siva has kindly taken you to his fold. You are fortunate in the world and your fortune is beyond description. Please put a word of nectar into the ears of Hara.
2. Those that move among noble persons, get much punya. Is it not so, convey our message without fail to Siva who wears moon on his head. And it will be a great help.
3. Please do this work for us. Do not say no. We salute you lovingly. Please make our wish known to lord, somaskandha murti who is praised by Saaha, (the king) with delight.

PADYAMU-8: CHAPAKAMAALA

Sakiyaro chalu kurmi daya satyamu palku viveka kirtule |nnikalu
paropakaramulunitiyu buddiyu rayabaramul|mekamulakeda nammanika
midati karyamu sanghatillagan| sakalamu kundalladrunkaku
sarekudelpudamamma nemmigan.]

MEANING

Padya-8: Champakamala-Telugu Prosody

Oh friend! what you have said is enough How do you expect an animal
to possess qualities of affection, kindness, truth, good word, of intelligence,
awareness of good and bad, helping deeds, morality, intellect and mediation.
Let us approach and tell the king of serpents the whole thing for further action
to take place.

DARUVU-6: TELUPAVAYYA-Saveri Ragamu-Adi Talamu

Pallavi: Telupavayya mamanavi-chiluvala raya

Anu pallavi: Palumaru sankaruni to-bhaktava sankarunito Telu

Charanamulu

1. Chalapatti kachinatlaye-Samayamintaina lēdayē
Talapa rendu jāmula-ye-dadu phiryadu lēdaye!!Telu
2. Pōdimi samukhamuna-pōniru jējēlēthaina
Āduvarani neevaina-adarinchi sāmithona!!Telu
3. Tadavu sēyaka lemmani-tarunipai dayacheyumani
vididiki rammani sāha bhu-vibhu daivamutō buni!! Telu

MEANING

DARU-6: Telupavayya! Saveri Raga-Aditala

Pallavi: Please convey our request, oh serpent king!

Anu pallavi: Tell again and again with Sankara who is in the hold of his devotees.

CHARANA

1. We have been waiting for a long time like that. We have not been allotted time to talk to the Lord. It is already two periods (Jāmus) past, and our request has not been heard.
2. Even if we want to go and meet him, the guards are not allowing us at all. You, at least take pity on us and inform the lord.
3. Without further delay, let him raise from the court and show kindness to the lady; let him go to the abode of parvati. Let the lord of the king Saha come

PADYAMU-9 :

Palu visamu rendu jihwalu-kalavārāla kēdanaina galavē nenarul
Kalasāmbudhi tanayunitō-telividigānu
kārya mikanu telupuda ma mmā!!

PADYAM-9 : KANDA-A TELUGU SIMPLE PROSODY

Oh friends! How could we expect compassion out of a serpent having two tongues filled with Venom. So let us explain our work wisely to moon, the son of ocean.

PADYAMU-10: CHAMPAKAMĀLA

Maruvaka chandamāma vinumā idinīkoka bhārama? ramā|
tarunīsamāna māgīrija tāmasamā chalamēlamānumā |Karamula mrokkū
māmanavi gaikonumā Haru tōda telpumā|Veravaka chūduma madini Vīdhi
vitanka sikhānka ratnamā!!|

MEANING

PADYA-10: CHAMPAKAMĀLA, A TELUGU PROSODY

Oh chandamāma (moon) please listen, without forgetting our message.
It is not a big thing for you to convey. Our Pārvati is equal to Lakshmi, your
sister. Let there be no lethargy and carefreeness in the matter. Take our
message and convey to Hara with folded hands. You are the greatest ornament
on the head of Lord Vīthi Vitanka Tyagesa! So you see the situation in the
mind without hesitation and convey our message.

DARUVU-7 : POLATI INTAINA-Panthuvarāli Rāgamu-Ādi Tālamu

Pallavi : Polati intaina daya puttū natavē!!

Anu Pallavi : Halahalamutō puttina Annekānīki!!

Charanamulu

1. Chelleli illu koddi chēsi mellane yojja-
pallava pani battina pāpajātiki!! Polati
2. Kūrimi tammula meedi konde gānīki
rēla dūri nelathala nēchē dōsakāriki!! Polati
3. Chānavīni vēduta chāluchācune pōvē
Mēnu deliyanivāni mēnamāmakū | | Polati

MEANING

DARU-7: POLATI INTAINA-Panthuvarāli Rāgam-Adi Tala

Pallavi: Oh! lady, would the moon have this much sympathy?

Anu pallavi: He is an unjust fellow born along with pioson.

CHARANAMAS

1. He belittles his sister's house by his presence, as the lotus which is the abode of his sister lakshmi languishes. He is of sinful clan as he seized the hand Tara who was the wife of his teacher, Brihaspati.
2. He is quarelsome person of his own loving brothers as he has deceived Rahu and ketu and punished by lord Vishnu during the great ocean churning. Further he is a wicked person who increases the pangs of young women during night times. (Tammi also means Tāmara Pushpa which bloomes inn the absense of chandra)
3. Enough o friend, enough of praying here. We have prayed him sufficiently, let us go. He is after all the uncle of the bodyless Manmatha.

VACHANAMU

(Yevaritō cheppi pamputakunau Veelu gāmi chelikattelu thamē swayamugā paramēswaru noddā kēgi, thama deviyagu Pārvathini gūrchi yayanatho manavichēyu chunnāru).

PROSE

(Not being possible to send word to Lord Sankara through any one, the companions of Parvathi themselves have proceeded to the presence of parameswara and obediently informing him about their lordess, Parvathi).

PADYAMU-11: DWIPADA

O Deenamandāra yonagāgarā
O dayāsāgara yosubhākara
Vāmākshi gouri devara raka gōri
Kamunicheduli gāliche sōli
Karaguchunnadi chāla kaliki yeevela
Kalaya rāvaiah Sankara chakkanayya

MEANING

PADYA:11 DWIPADA: TELUGU PROSODY

O protector of the weak, O dweller of the Kailasa, ocean of compassion, o graceful bodied Lord, the beautiful eyed Gouri (Parvati) is awaiting your arrival. The lady is very much moved today. She is much affected by Manmadha and exhausted by breeze. So, handsome Lord, Sankara, please go and meet her.

DARUVU-8 YELUKŌVAYYA-Sourashtra Rāgamu, Misrachāpu Talamu

PALLAVI

Yelukovayyā chakkanayya thālaledayya mābāla

Yelukovayya intha thadavēla ravayya!!

ANU PALLAVI

Yeluko Sankarā kālagarva hara- Phālālōchana Harā leelavihāra!! Yeluko!!@

CHARANAMULU

1. Molaka themmeralaku kuluku thummedalaku
thaluku vennelalaku ulukura chāla
melakuva thēniya lolakagā kalakala
palukurachilikala kaluku mabala!! Yeluko!!
2. Māru raayadi kenthā bārura sayyanu
jērura neepēru cheerura chala
Meerurāthiriyānidūrurā chelulanu
gorurā virulanu gērura bāla!! Yeluko!!
3. Solurā valapuna dūlurā virahabdhi
dēlurā mamu bathimalurā chāla
Mēlurā yeevaga chālurā sati java
rālurā ledeege bōlurā bala!! Yeluko!!

MEANINAG

DARU-8:YELUKOVAYYĀ-Sourashtra Rāga, Misrachāpu Tāla

PALLAVI

O handsome Lord, accept Parvati. She is delicate
She cannot bear separation from you. Why so much delay.
Please come and have your rule over her.

ANU PALLAVI

O Sankara, the destroyer of the pride of yama,
O Hara having the third eye in the forehead, enjoyer,
of world-play, please take over her.

Charanas:

1. Our girl flutters very much for gentle breeze, moves against bees and frightens for moon light. She gets upset for honey sweet sounds of alert parrots.
2. She runs on facing the feelings of Manmatha, goes to bed, repeats your name, can not tolerate late nights, invites her attendant companions and does not care for charming flowers even.
3. She faints and rebukes in love and lust, floats on the sea of separation, entreats us very much, yes enough of separation; your mate is young and she is like a tender creeper.

PADYAMU-12: KANDAMU

Then listen to what has happened.

The lord Siva, who has the sky as crown has listened to our prayer, left the court and ordered his attendants to bring flower-bedecked-Palanguin (PALLAKI). It is brought to our joy and delight. You will see wonder day after day.

DARUVU-9: SINGĀRAMPU! Sankarābharana Rāgamu-Misrachāpu Tālamu

PALLAVI

Singārampu Pallaki cheluvu Judavē!

ANU PALLAVI

Sangeetha Melamuthō Sannuthincheeni devuni!!

CHARANAMULU.

1. Jigiminchu jalapūtha jini pannāngāmu
biguvu nindu buruse pinjelunu
niganiga yanu pachchi pagadapu dandiyu
magarala nigarala manchi chattamulugala !! Singa
2. Chirutha pachchala gachchu chēsina thabudiki
Kuruvindamula kilukona gubbalu
jariga kanda nallina jamili nalidindulunu
oragu billalu pattu kirulu billalu gala !! Singa
3. Sari jini kuttula sagalaththi meththalu
harinilamulanu kaththera kāllanu
hurumunji pūsala norapaina kuchchulu
paraga gurālamu pattuthōranamulu gala !!Singa

MEANING

PALLAVI, behold the palanquin decorated with beauty twined

Anu Pallavi: The approaching palanquin of the lord with orchestra of
musicians oh friend.

CHARANAMS

1. Resplendent with shining matter
And gold-glittering top cover
Fully and lavishly attached silk hangings(kutchulu)
Shining light red tender coral handlings
And high class precious jem-stone bracings.
2. The Inside of the palanquin is with small emeralds
And round surfaced projections set with rubies
Are there thin pillows made of silk and laces
And silken round stickers making small sounds.

3. The palanguin contains soft cushion beds of golden lace
And handles studded with precious blue stones
And along the edges soft bunches of special beads
And also lavishing folded cloth and silk thōranams".

PADYAMU-13: THETAGITHI

Vedukalu mira jannampu vetakadu
Nedu chediatho muchchatada raga
Prodalainatti jejelukudi sami
Kudigamucheye jaadalu chudumabala!

MEANING

POEM: THETAGITHI

O girl, look at that siva, the hunter of sacrifice (yagna of Daksha Prajapathi) in joyous mood and mode has come out today to have sweet exchanges with lady Parvathi. At that time you see the ways of the young deities (goddesses) gather together to serve the Lord.

DARUVU-10: BHAIRAVI RĀGAM-ĀDI THALAMU

PALLAVI

Kamalāya thakshiro kanugonavē nēti vintha-kanugonavē!

ANU PALLAVI

Amarulīsuni kūdigamu sēyu vinthalu!! kamala

CHARANAMS

1. Kalavādu gammani kapurampu vidamīya
Balavairi kalanji batti rāga
Malāyaja pavanudu manchi surati vīva
Naluva vinuthi sēya velaya vachchu dēvuni !! Kamala

3. As the different heads of
Garuda, kinnera, yaksha and Gandharva
are rendering over-flowing singings,
the charming damsels like Rambha
are dancing together
the great lord of king Saha
is approaching smilingly with Vishnu.

DARUVU-11: NĀDANĀMA KRIYA RĀGAM-MISRACHĀPU TĀLAM

PALLAVI

Kadalimpakurōyi Pallaki gadalanīkurōyi chāla
kadalimpakuroyi pallaki!!

ANU PALLAVI

Mruduvaina jamgamayya mēnu nochchīni ā ā !! Kada

CHARANAMU

1. Haruvuga mellamellane yadugulidarōyi mā
puravairiki badalika buttaboyyini aa !! Kada
2. Marali bhūjāmula dande mārchan valadōyi indra
Harivirimchyādi sannuthu dalaya boyyīni āā !! kada
3. Thinnaga nadavanīyarōyi thīvaramēla rōyi kukshi
nunna brahmandamulella nūgaboyyini āā !! kada.

MEANING

PALLAVI

Do not shake the palanquin
Nor allow it be shaken

ANU PALLAVI

Don't shake the palanquin very much!!

CHARANAMS

1. Step by step move nicely and slowly
lest puravairi may get tired.
2. Change not again shoulder bar
As the one praised by Indra,
Hari, Brahma and others
might get exhausted.
3. Let it go straight,
Let there be no haste
lest the great worlds
Resting in his stomach
May begin to shake.

PADYAM-14: KANDAM

Eelāgu Vaibhavambula-Palākshudu gouri nagari prānthambulajē
jēlu nuthimpaga jēredi-līlanu ganugonave muddulēmaro vinavē

POEM MEANING

Thus look and listen the splendorous way
as how the Lord, pālāksha is reaching
the place of Gouri with great pomp and poise
and with all praises by dēvās.

PADYAM-15: CHUURNIKA

Jaya jaya sakala gīrvana vanditha pādāravinda!

Jaya jaya kanaka dharādhara kōdanda!

Jaya Jaya danu Jānthaka kanda!

Jaya jaya gandasthala niganniganmani kundali kundalasadguna

mandala!

Jaya jaya sahādharādhīpa chiththāmbuja pathanga!

Jaya jaya dhavalānga!

Jaya jaya nijabhaktha bhayanāsa!

jaya jaya thyāgēsa! Namasthē namasthē!!

MEANING

Victory to you, lord of lotus feet saluted by all the gods. Victory to the bearer of bow of Meru mountain (Kanakadhara) Victory to the possessor of ear rings set with precious Stones reflecting shining on your cheeks Victory to sāhu king whose lotus-mind attracts sun. Victory to white bodied god Victory to the destroyer of devotees fear

Victory to Tyagēsa, Siva, salutations and salutations to thee.

DARUVU:12 : PAADAAVA DHAANAMU: Panthu varāli Rāgam-Ādi Tālam

1. Pādāvadhānamu Pādagamanamu bāhu
Parakechcharika devadi deva!!
2. Pādāmbujamula munulu pujinchēru bāhu
parakecheharika dēvadidēva!!
3. Yidigō yindrudu analu didigo samanudu
hechcharika parāku devādi dēva!!

4. Yidigō punyajanudidigō jalēsudu
hechcharika parāku devādideva'!
5. Yidigo gandhavāhu dididgō dhanēsudu
hechcharika parāku devadideva'!
6. Yidigo eesānu didigo girvānulu
hechcharika parāku dēvādidēva'!

MEANING

1. Be aware, pay attention 'o' god of gods
respects to thy feet, we return backwards step by step
2. Be aware, and alert god of gods
the saints are worshiping your lotus feet
3. Be aware, and alert god of gods
Here is Indra, Fire-god of gods
4. Be aware, and alert 'o' god of gods
Here is nairuthi god and here varuna
5. Be aware and alert 'o' god of gods
Here is air-god, and here money-god
6. Be aware and alert O god of gods
Here is Eesāna god and here Heavenly gods.

PADYAM-16: kandamu: MUDAMUNA-Telugu poem

Mudamuna madananthaku sam-
Padalanu kanugonti mipudu pathikeduruga ne gedanani
Podaluchnunnadi
Sudathīmani padakayillu chudave chelia.

MEANING

We have beheld the riches of Siva, destroyer of
Madana with pleasure
Now Pārvathi is getting ready to move towards her husband.
O friend, look at the bed-room of parvathi first.

Daruvu-13: ENTHAVĒDUKALĀYE-Panthuvārāli Rāgam-Jampa Tālam

PALLAVI

Enthavēdukalāye nīpadaka yillu chūda-nentha Vedukalāyē!!

ANU PALLAVI

Kanthudamanunaku yogyamuvahimpaganu !! Entha

CHARANAMS

1. Pasidiniggula misamisalēdu kudyamula
Bosagavrāsina jalapūtha chittarula
Basakempu pagadampu baluthōra bandhamula
nasamāna vajramula namaru thalupulanu! Entha
2. Chelagu ratnamula guchchina thōranambulanu
Nalaru pachchala minchu narati kambamula
Velahechchu veliputtamula melu kattulanu
Lalithamuga muttemula rangavallulanu!!Entha
3. Kuruvinda manula chappara kollamanchamula
Baragu meththalanu hambattu thalagadala
Varusa kasturi javvadi chandanamula
dorayu puvvula divya dhūpavasana!! Entha

MEANING

PALLAVI

How much festive the bedroom to look at,
How much celebrative!

ANU PALLAVI

It is quite fitting to the Lord, the destroyer of Manmatha to stay!!

CHARANAMS

1. The walls are shining with golden rays
And also with gold and silver painted pictures
The doors are of numerous study ties
of ornamental coloured stones and of unparallel costly diamonds.
2. The thōranās are hanging with jem-decorations
it is splendid with green coloured banana trees
It is also decorated with the best white costly clothes
And the fore-front with sketches of pearl rangolies.
3. In the room are crossed legged cots fitted with jewels and mirrors
And spread with soft beds and golden laced pillows
And filled with various scents of mush, jasmin and sandal
And with fragrances of flowers and devine insecents.

PADYAM-17: KANDAM: MINCHI HARURĀKA

Minchi Harurāka kūrими
chanchala lochanalu thelupa sāreku srungā
rinchuka vilasillu chunnadi
chanchala latha rathi sailajanu ganugonavē.

MEANING

Look at sailaja (Pārvathi) who having been informed
of the lord Siva's loving visit by the maids,
pleasingly awaits very attractively dressed up
like glittering creeper.

DARUVU-14 : IDIGŌ KOLUVAI UNNADĒ: Kuranji Rāga-Ādi Talam

PALLAVI

Idigō Koluvaḥ unnadi Himagiri kumārī

ANU PALLAVI

Madana haruṇi rāka mādi neevēla gōri!!

CHARANAMS

1. Jalakamuladi hechchaina jariga chiragatti
Kuluku muthyala sarula kurulamida chutti
Nelavankabalnuduta niggugalayatti
Thilakamu diddi paluku chilukajethabatti !! Idigo
2. Bangaru papata bottu pachchlabugadalu
Rangaina rāvi rekalu rathnāla bavirālu
Srungārampu vajramula Jesina Kammalu
Sangathiga dhari yinchi sankaruni yillālu !!Idigo
3. Murupu Muththempu mungara mohana malikalu
Merugu chindu saramulu minnala thīgalu
Sarapenalu pathakamulu sarasaharamulu
Chirutha kempula kuthikantu chelaga javarālu !! Idigo

4. Kankana saramula gouda sarālu
Kankanamulu sankula gaju lungarālu
Ponkaina sandi dandalu posaga keyuralu
konkaka thanara mēna gunavanthu rālu!! Indigo
5. Chiru gantalu nodyanamu jigili molanūlu
kuruvindamula gajjelu komaraina yandelu
poralani pillandlu kuluku bochiri kāyalu
paraga sāhendru dēvuni bhāgya vanthu rālu!! Indigo

MEANING

PALLAVI

Here is Pārvathi, the daughter of Himalaya mountain,
seated in her court.

ANU PALLAVI

Excepting at this time in her heart the arrival of siva,
the destroyer of Madana.

CHARANAM:

Having taken bath she is wearing a high class golden laced sārī, she has glittering string of pearls tied on to her hair locks, she hold bright "thilaka" on her moon like fore-head and she holds a talking parrot in her hand.

The wife of Sankara has hair line with golden pendant and has ear studs and other ear ornaments filled with colourful stones and gems and also has some more ear rings set in diamonds and in emeralds.

The young lady is wearing nice pearl nose ring and attractive chains; she is radiant with brilliant golden chains and necklace with pendant

and also bracelet set with rubies. She is further bright with absorbing garlends, jewel threads lockets, brooches and small nice studs of pearls.

4. The undisturbed good natured lady is wearing hand-wreaths, cheek medals, bracelets, mixed-conch-bangles finger-rings, beautiful fore-hand garlends, well set shoulder ornaments.
5. This wealthy lady of Sankara worshipped by king Shahaji wears tiny bells, glowing waist belt with hanging beads below the thread with ringing round balls of rubies, handsome anklets, ornamental chains on her hips, finger ornaments well fixed and hanging fruit type beautiful beed chains.

PADYAM: 18 TĒTAGĪTI: Nigamagōcharu

Nigamagōcharudippudu nagaja nagari
Vakitanu nilva jējēlu vandanamulu
Salupagani somanandi yachcheriga delupu
Chunna muchchata jūdumō chinni cheliya!

MEANING OF THE POEM

Oh little friend, look at Siva, who is known by the Vedas standing now at the door steps of Parvathi after reaching her abode. At that time the angels are saluting him and the white one (Nandi) is calling their attention by alerting Hechcharika.

DARUVU-15: AMARAPATHI: Ghantā Rāgam, Jhampa Thālam

Amarapathi mrokke yechcharika parāku
Analudu mrokke yechecharika parāku
Jamudu mrokke yechecharica parāku
Chanuvuna Nairuthi mrokke yechcharika parāku

Jalavibhundu mrokke yechcharika Parāku
Dhanadudu mrokke yechecharika parāku
Esanudu mrokke yechcarika parāku
Yithara dēvathalu mrokkedamma yechearika parāku
Dasulu munulu mrokkedaru parāku
Sri Sāhavinutha dēvarāni parāku!!

MEANING

Oh queen of devas(gods) praised by king Shaha. Be attentive, parāku.
Devendra (Amarapathi) saluted (siva), be alert and attentive. Fire-God (Anala)
Salutes be alert and attentive. Death-God (yamudu) salutes, be alert and
attentive South-west-direction-God (Nairuti) salutes be alert and attentive.
Water God (varuna) Salutes, be alert attentive, other Gods salute, be alert and
attentive. Servants and hermits salute, be alert and attentive.

Vachanamu-Conveying): Ēvidhamuna dēvathala vandanamulu gaikoni
dēvadēvanikeduruganēgu vaga chūdave.

MEANING

This way Pārvathi received salutations of Gods. Look at the way how
she goes before God of Gods, Siva.

PADYAM-19: KANDAM: NATANA SIKHĀMANI

Natana sikhāmani kanjali
putamulu ghati yinchi vachuchu puabōnulathō
Kuti lālaka sailathmaja
Yitula nuthinchēni chūdu mindunibhasya.
(Anjali Putamu : Joining the hands in a humble way)

MEANING

Please see as to how Pārvathi followed by her companion women praises Siva, the supreme dancer in folded hands.

DARUVU-16: NĪVE DAIVASIKHA MANI: Sourāshtra Rāgam, Ādi Tālam

PALLAVI

Nivē daivasikhā mani-dēva chidānanda !!

ANU PALLAVI

Nivē nāpennidhi karunā nidhi-somaskandā!!

CHARANAMS:

1. Kadalani tripura mahātavi kalāgniyu nīve
Madanunirūpa payō nidhi galachina Mandaragiri nīve
Bedarani gaja danujādhamu nethiki pedda pidugu nīve
Gadumuchu dirigē andhakuniki layakālayamudu nīve !!
2. Ghōra samana vakshōgiri nugguga gottina pavi nīve!!
Narasimha bīrammana china unnatha sarabhamu nīve
Borana garalamu kabalinchina penu bhūthanādhu dīve
Kūrimitho golichina varala munukongu pasindiyu nīve !!
3. Chirutha thapasi pālanu vilasilu sanjēva karani nīve
Harivasava Brahmadi devathala kadharamu nīve
Garimathoda jinabhakthula pāliti kalpatharuvu nīve
Guruthuga Bhosalasāha Narēndruni kula daivamunīve

MEANING:

Pallavi:

You are god of gods Mylord,
Chidānanda (Knowledge and Joy)

ANU PALLAVI

You are my great treasure, source of compassion and
you are with Uma and Skanda (Kumaraswami)

CHARANAMS:

1. You are the fire to the study gentle wood of tripura(Devil) You are Mandāra mountain in churning the waters of Manmatha's form. You are big thunder bolt on the head of the worst demon, gajāsura. You are kālayama (destroyer) to the frighteningly moving Andhakāsura.
2. You are the Vajrayudha (fearful weapon) to powder the mountain-chest of the great Yama. You are the big eight leagged animal (Sarabha) has suppressed the anger of Narasimha
You are the great lord of beings to have suddenly devoured poison protecting the world.
You are the immediate attender (like God) to those who worship you devotedly.
3. You are the antidote in (Poisonous) milk meant for young hermit, Tirugnansambadhār Tirunavukkarasu.
You are the source for Hari, Indra, Brahma and other Gods
You are the Kalpatharu (Desire fulfilling tree) to the aspirations of your devotees.
You are the recognised family diety of Bhosala Shaha king.

VACHANAM (DIALOGUE)

Oh, friend, listern, then Lord Parameswara.

Padyam 20 : Uthpalamāla : Srigirivallabhaan

Sri giri vallabhan vinuthi chēsi dhara adhara rajaputrikai
lāgu losangi thōdkoni milanmani pāalika hamsathu lika
bhāgamunandu nunchi thanabhavamu ranjila muchchatadaga
nāgajarāja gāminulu harathu leththeda ramma chūdave.

MEANING

Lord Parameswara flatters Pārvathi, takes her by hand, goes to and keeps her on soft-silk-bed protion and talks to her fondly expressing his feelings. Oh, look at the way those handsome women take Harathi. It is a blessed performance by camphor light.

Daruvu - 17: Jaya Mangalam : Ghanta Ragam - Jampa Thala

PALLAVI

Jaya mangalam - nithya subha mangalam

CHARANAM :

1. Molaka Chanduru pūvu gala vēlpurayaniki
Tholuku jupula gattudora pattiki
Chiluka babā routhu biluku mārchinavāni
Kalara tholi jējēla nanachu cheliki !! Jaya
2. Paramamuni vinuthānu bhāvuniki dāvuniki
Madanarthi haranachana matiki sathiki
Karunārasā pagā Kāmuniki Sōmuniki
Sarasagathi Kōmalaku syāmalakunu !! Jaya
3. Kadalirādonabunu Kālasamhāruniki
Vedada vēnali dālchu vipula kuchaku
nudevōni *chaduvu linedu hāramulavāni
kadāra shaha nrupu brōchu nambikakunu !! Jaya

Chaduvu leenedu :- Chaduvu in ordinary sense is education. Annamacharya used the same word denoting the meaning as vedamu. Maha Vishnu in Matsyavataram saved 'chadavulu' (Vedas) from a demon. Shahaj also might have meant 'chaduvu' as sabdasastram or Chandus otherwise called Veda or part of Veda.

MEANING

PALLAVI

Let it be victorious and auspicious,
Let benediction be and let it be auspicious always.

CHARANAM

1. Mangalam to Siva, the Lord of dēvās who wears the disc of moon on his head like a flower; Mangalam to Parvathi, the daughter of mountain who has compassionate looks. Mangalam to Siva, the destroyer of Manmadha, the parrot rider and to Pārvathi, our friend who has destroyed the demons.
2. Mangalam to the lord praised by Rishīs, and to Sīva's wife who has brought back Manmadha to life, to Uma's lord interested in the flow of compassion and to Syāmala, who is of dark complexion and of soft seductive nature.
3. Mangalam to the Lord who has the sea as his quiver (at the time of Killing Tripura) and who destroyed Kala (Yama) and to goddess who has hair lock and huge breast, to him who wears snake (Aadi seshu) of Sabda sastra, and to goddess who protects sāha king with prosperity.

VACHANAM - PROSE

Vinavē Chelia, Maheswaruni Kāragimpu sēva jēsē vaga chūdave.

MEANING

Listen oh friend, and see the way how feast service is offered to the lord Parameswara.

DARUVU - 18 : Āragimpa Vayya ! Nādanāmakriya Rāgam, Ādi Tālam

PALLAVI

Āragimpa Vayya Mrokkemayya - mayayya

ANU PALLAVI

Kūrimi Gouritho kondavīti jangamayya !! Āra !!

CHARANAMS

1. Thiruvissamulu pongallu thimmanamulunus
varugulu nēthiburelu merugu dōseliddenalu !! Āra
2. Ūragāyalu kūralu noluchu pappulunu
sāraphalamulu Kanda chakkera lukkeralu !! Āra
3. Kalavantakamulu pāyasamu kalamānnamulu
Paramānnamu lānavālu panchadāralu thēnelu !! Āra
4. Polupaina dadhyōdanamu pulihōralunu
melaku mīgada perugu mēlaina sontti majjiga !! Āra
5. Kamanīya Parimalayutha gangā jalamu
gamagamani vāsinchu kapurampu videmulu !! Āra

MEANING

PALLAVI

Please accept these foods, we pray our lord !!

ANU PALLAVI

Oh Jangamaiah, Siva, along with loving Gouri. !!

CHARANAM

1. Best drinks, pongal, boiled butter-milk, varugulu, puffed vadās prepared
of high class ghee, dōse and idlies.
2. Pickils, vegetables, broken grams essential fruits, solid sugar made
eatables

Good preparations, pāyasam (sweet liquid food) cooked rice, milk-rice,
excess boiled milk, sugars and honey.

4. Tasteful curd-rice, tamarind-rice, best porridge, curds, class one jinger-buttermilk.
5. Perfumed ganga (river) water, fragrant betel leaves.
Please take all the offerings

VACHANAM - PROSE

Chelī, Paramēswaruni pavvalimpu sēva chūdave.

Oh friend, see the bed-service offered to

MEANING

Oh friend, see the bed-service offered to Parameswara.

DARUVU-19 : LĀLI MADHYAMAVATHI RĀGA, JHAMPA THĀLAM

PALLAVI
Lāli lālayya lāli

ANU PALLAVI

Lāli Vrushabha thuranga lāli bhava bhanga,
Lāli karunāpānga lāli dhavalānga !!.

CHARANAM

1. Chanuvu penagona sāha souri kadu bāli
danarajēsina mēti thyāgēsa lāli
nanabonu landarā nandabdhi dēli
vinipinchedaru nīku vinu chandramouli !! Lali
2. Cheliyalaku jūdagannula panduvāye
Chaligattu pattikini santhasa māye
Kalakanttu lirugadala gānamulu chēya
Nelamithō sukhiyimpu mika dēvaraya !! Lali

Paragu bangaru niggu pālindlathōda
Sarasamagu ratnāla saramulallāda
garime muththemulu mungurulu thūlāda
surakānthālūcheru sukhiyimpu mīra !! Lali

Jalaja shandamulella kala vāsibāse
Nalasanja Malliyala nalikulamu mrōse
Kalaya bulugula gumulu kala ravamu chēse
elanāgagūdi ramiyimpu paramēsa !! Lali

Paddugala mārudu sumabanamulu nura
Noddikatho rerāyadudayādri jēra
Muddugummala Kella mohambu mīra
Proddāye sukhiyimpu bhogindra hāra !! Lali

MEANING

PALLAVI

Lāli to you worthy of lullaby, lullaby to you

ANU PALLAVI

Lāli to the rider of Nandi, to the annihilater of rebirth, to the over
flowing compassionate god, and to the soft white bodied God.

CHARANAM

1. Lāli to great Tyagesa who protects the brave sāha out of mercy and who gives credit to him. The ladies are ready to sing at you; please listen oh Chandra Mouli.
2. It is feast to the eyes of 'Cheliās' and it is so Joyous to Pārvathi while the ladies stand of neither side of Kalakanttu (Siva) and sing in melodious voices on God of gods to be pleased happy.
3. The celestial ladies are pushing your swing. They are doing so very attractively with breasts shining like gold, with laces of jems hanging on them and hair-locks and pearls swinging. So be happy and go to sleep.

4. The environment is very congenial. The lotus flowers enmass are very bright. The evening jasmins are in full swing with carpenter bees on them. The mixed birds are creating pleasing sounds. So Parameswara meet and enjoy your lady.

5. Manmadha is showering his flower-arrows. Moon has risen in obedience. The lovely ladies around you are apssionate. Already delayed, enjoy pleasure, oh, wearer of Nagaraja.

It is time for sensual pleasures, enjoy yourself.

VACHANAM : PROSE

Cheli Parameswari chelikattelu dēvikichina Vinnapamulu vinavē

MEANING

Oh friend, please listen to the submissions made by the companions of Parvathi to her.

Daruvu - 20 Baththithō : Punnāgavarāli rāgam, Ādi Thālam Ashtakam
- Eight Lined Song.

1. Baththithō dēvādi dēvuni pādapadmamu loththumī
2. Meththameththaga sankaruni nemmēna gandhamu meththumi
3. Saththugā bangāru sommulu chandradharunaku bettumī
4. Aththipūla saramulanu Haruni siramuna juttumī
5. Chelimitthō paramēsu chenthanu jēri sēvalu cheyumī
6. Solapunanu Haru sranthi thīraga surati chēkoni visarumī
7. Velaya sāhavibhudu chēsina vinuthi padamulu pādumī
8. Alayakanu dēvādi devuni kānanadamuga rathi gūdumī

MEANING

1. Do massage the lotus feet of the God of gods with devotion.
2. Smear sandal wood paste smoothly and delicately to the body of Sankara.
3. Put the best golden ornament to the moon-bearer.
4. Tie garlands of attil flowers on Hara's head.
5. Do services to Paramesa sitting by his side in friendliness.
6. Keep Haru in rest in estasy by providing nice breeze with fan.
7. Sing padās composed by the King Sāha in praise of Siva.
8. Give the thrill of conjugation to the God of gods without getting exhausted.

VACHANAM : PROSE

Sakhi, chelikathtelu dēvathalaku thelupu hechcharikaluvu vinave.

Meaning

Oh friend, listen to the hechcharikas (cautions) the companions do to dēvas.

Daruvu-21 Kanakadri chāpudu. Saidhavi Rāgam - Mistrachāpu Talam

1. Kanakadri chāpudu gouri samethudu yenasi sayyanu sukhi
impuchunnādu.

Venakayya nāmata vinavayya hechcharika.

Panipadi (Panivati) munujāmu bāri thiragavaiah.

Ho, ho yanarayya 'O' suralāra mīru,

Ho, ho, yanarayya 'O' ganamulāra !! Hechcharicka thonu

2. Khandēndu dhārudu ēkanthamai unnādu rendava jamu pārū rēyi yella
dandāla bhairavaiah thanara vākiligāchi yundumu hechcharika
!! (ho ho)
3. Mīrina vēduka minusiga dēvara kūrīmi
Sathithōda kūdi yunnādu
Sarekubahu hechcharika mūdo jāmubāri
Thirugavamma bhadrakālamma !! (ho, ho)
4. Puraharu dippudu polathi gūdukoni
virula chapparamuna velayu chunnādu
Sarasatha nālagavajāmu bāri nīvu arasi
Thirugavaiah Ayyanārayya !! (ho, ho)

MEANING

1. The lord who had Meru mountain (kanakadri) as his bow at the time of destroying tripura demon is together with Gouri in a bed in happiness. So Vināyakā, you be watching moving about on duty in the first jāmu (the earliest period of night) Oh, Dēvaganās and oh surās you also be alert and cautious and pronounce oho, oho.

Obedient Bhairavaiah, you take watching duty at the threshold giving cautions in the second jamu as chandrasekhara is in solitude with Pāravathi. Oh suras and Devaganās, be alert giving sounds.

Bhadrakālamma, you please be, going round giving cautions frequently in the third jamu as the Dēvara who has the sky as his hair is with his loving mate in extremely joyous mood. And surās and dēvās continue watching.

Oh, Ayyanār (Village god) you be happily watchful, in the fourth period as purahara is in mandapam (decorated place) now in enlightening attitude in closet with his lady. Oh Surās and Devaganās, you pronounce oho, oho!.

DARUVU - 22 : Mapāli Dēvuniki : Panthuvarāli Rāgam, Tripura Thālam

(Mangalam, song of benediction at the end of the play)

Pallavi

Mapali dēvuniki mangalam

Mamuganna thalliki mangalam

CHARANAM

1. Gangādharaṇiki Karuṇābdhiki
Divya mangala dehuniki mangalam
Sangītha rasikaku jalajākshiki
Sarvamangalaku dēviki mangalam !! (Māpali)
2. Muditha sankaraṇiki mōhanākāraṇiki
Madana saṁhāraṇiki mangalam
Sadayā pāṅgaku smarajīvana dāyini
Madavathiki girijaku mangalam !! (Māpali)
3. Rahigala tyāgesūnaku rājamouliki
Sāha mahipāla devuniki mangalam
Guha karimukhulanu kūrimitthoganna
Mahitha gunādhyaku mangalam !! (Māpali)

MEANING

PALLAVI

Benediction to the god who protects us

Benediction to the mother who has given birth to us !!

Charanam

1. Benediction to ganagādhara,
To the ocean of compassion
To the devine bodied one.
To devi the music lover, the lotus eyed one
And to the lady of all benediction.
2. To sankara who is satisfied,
To the fashionate bodied one, and
To the killer of Madana, mangalam.
To the kind eyed Pārvathi,
To the rememberable life giving lady
To the fully developed bodied woman and to Gouri mangalam.
3. To the famous thyāgesu (local god, siva)
To the moon-crowned one and
To the god of Sāha king mangalam.
To the loving mother of Kumāra swamy and vignesa and
To the woman of great qualities, mangalam.

(NĀTYABHĀGAMU SAMAPTHAMU)

(The end of dancing portion)

PADYAMU :21: DWIPADA:(DOUBLE LINED POEM) : SRI SANKARUNI

Sri Sankarunipēra sri gouri pēra
Vāsavārchithu pēra pārvathi pēra
Ēsuni pēra sarvēswari pēra
Bhogibhushanu pēra pūbōni pēra
Thyāgēsu pēra Kathyāyani pēra
PALLAKI SĒVA PRABANDHAM DIVASAVALLABHĀNVAYU
Dēkavasudhīsa Dharma Pathni

DIPAMBA GARBHASNIGDHA PĒTI RATHNAMBU
SRI SĀHA CHŌLARAJĒNDRU
DONARINCHE KAVULELLA NULLASILANGA
DANARUTHA NĀCHANDRA THARARKAMUGANU!!
Pallaki Sēva Prabandham Sarvamu Samāpthamu.

MEANING

The PALLAKI SĒVA PRABANDHAM is composed by Sri Sāha Chola Rajendra. He is like a jewel born to Dipambika and Ēkavasudhīsa of Sun Dynasty (surya vamsa). It is written in praise of Sankara and Gouri mentioning their names in variety such as Sankara-gouri, vāsa vārchithu - parvathi, kēsavanuthu - giri sutha, Īsu-sarveswari, Bhogibhushanu - pūbōni and Thyagesu - Kāthyāyini. May it please all poets and remain as long as the sun and the moon endure.

It is notable from the last passage in the book that the author is born of Dipambika and Ēkavasudhīsa which he means EKOJI ALIAS VENKOJI. It is also meant that his father is the only king, Ēkaikaraju of the sregion.

The complete Pallaki Sēva Prabandha Ends.

(The last Dwipada poem must be read at the end of the feature. Sīsapadyam, the second prayer poem must be read inside the curtain at the beginning of the drāma announcing the subject to the viewers).

5.1.1 Meanings of Difficult Words

Poem : 1

Sarvan = Parameswara, the supreme
Chaturuddhadulu = four seas
Vasara vallabha = sun

Poem : 2

Kavvamu = churning staff (Mandara mountain)
Penu chilva = Big serpent (Adisēshu)

Poem : 3

Chaligattu = Snow mountain (Himalaya)
Kaluvala dora = Moon (Lord of lotus flowers)

Daruvu - 1

Valarāaju = Hero of Love (Manmadha)
Mummona = Trisul (Siva's weapon)

Poem : 4

Brundāraka = devine gods
Haru = Siva
Nandi = Siva's Rider (oxen)

Daruvu - 2

Pākāri = Indra
Ambujabhavudu = Born of lotus (Brahma)
Sambarāri = Enemy (killer) of sambara
Phālālōchana = One who has eye in the forehead (Siva)

Poem : 5

Kuranga lōchana = Deer eyed lady

- 3

Indu = moon

Nitalanētrudu = Having eye in fore head (Trinetruḍu - Siva)

Padivēsamulu = Dasāvatārās (ten reincarnations)

Balavairi = Indra, Lord of Heaven

Poem : 6

Udukantā sikhamani = Having moon on his head as ornament

Vennudu = Vishnu

Achala + Ātmaja = daughter of mountain, Himālaya (Pārvathi)

Kanjanibhānana = Lotus shining faced lady

Poem : 7

Kamalāyathākshi = lotus eyed lady

Adiyāsa = wasting words & exhausting, unfulfilled desire

Haru = Siva

Mandākini = Ganga (river in the sky)

- 4

Penuganga = big langa river

Putti munchu = destroys

Honthakari = valorous

Dēsālamāri = Vagabond

Pottanunchu = obsorbs by swallowing

Balunili = deceptive

Gattu = hill, mountain

Junugu = deceives, 21
karāli = dreadful
Puttu gayyāli = born as quarelsome

DARUVU - 5

Mrugam = Animal
Raājasikhāmani = having moon on his head
somaskhandhamūrthi - siva

POEM - 8

Mekamu = animal
Kundalīndrudu = serpent

DARUVU - 6

Chilualārāya = king of serpents
Dāduphiryādu = information
Jējēlu = dēvathalu, goddesses
Kalasāmbudhi thanayā = born in the ocean (moon)

POEM - 10

chalamēla = Why delay
Vīdhi vitanka = diety in Tiru, Varur (Tyagesa)
sikhānka = moon

DARUVU - 7

Halahalam = poison (Hālāhalam)
Annekādu = Wrong doer
Ojja = teacher (guruvu)
Mēnutheliyanivāni = Manmadha's

DWIPADA - 11
(POEM)

Nagaāgaāra = Having mountain (Himalaya) as living place
Kaāmudu = manmadha
Kaliki = lady

DARUVU - 8

Kālagarvahara = Siva, who has destroyed the pride of Yama
Phaālalōchana = Having eye in the forehead
Molakathemmeralu = fine small breeze
Kuluku = movement
Māarurāyadu = Manmadha's
Chīru = calling
Dūru = scolding
vinusikha = sky as ornament in the head

DARUVU - 9

Jīnipannāngam = beautiful roof on the palanquin, gold-glittering top
cover
Burusā Pinjelu = red soft thread bunches
Kurivindamulu = Rubies
Nalidindulu = thin beds
Sarijīni = golden
Meththalu = beds
Kaththerakāllu = cross legs to support palanquin
Hurumunji = a place
Guralamu = Mandapam, Specially made dias

POEM

Jannam = Yagnam, sacrifice
Ūdigamu = service

DARUVU - 10

Amarulu = devine beings, goddesses

Kalavaādu = Kubera, wealthy one

Kāapurampu = Karpuram, camphor

Kalanji = Flower shade

Surati = fan

Naluva = Brahma

Jamudu = Yamudu

Kēdemu = dalu, protecting shield

Varunudu = rain god

Padaga = flag

Puravairi = Parameswara, enemy of three towns

Harivirinchyādi = Hari, Brahma etc.

Kukshi = Stomouch

Chūrnikā Poem - 15

Girvana = goddesses

Kanakadhara Kōndanda = bēaring meru mountain as bow

Kānda = arrow

Gandasthala = cheeks

Pathanga = sun

Analū = Fire god

Samanudu = Yama, God of death

Parāku = alert

Hechcharika = caution

Punyajanudu = god of south west, nairuthi

POEM - 16

Madana = Manmadha

Sudathi = woman

DARUVU - 13

Kanthudamanudu = parameswara, suppressor of Manmadha

Veliputtamulu = white clothes

Rangavallulu = muggulu, (white powder designs)

Hombatthu thalagadalu = golden head pillows

Kasturi = musk

Javvāji = animal perfume

Chandanam = sandal

Divya Dhūpam = devine perfume

POEM - 17

Chanchalalatha = shining wire or creeper.

DARUVU - 14

Muthyaālu = pearls

Nelavanka = moon

Thilakamu = forehead spotted colour stick

Pacchala = emerald, marakathalu

Rāvirekalu = hair lock shield type

Ratnalū = jems. minnalū. manulū
Baviralū = Round ear rings
Vajramulū = diamonds
Kammalū = steds
saramulū = chains (wreaths)
Minnela theegelu = jemthreads
Saripenalū = golden chains
Hāramulū = garlands
Kempulū = Rubies
Goudasarālu = cheeck ornaments
Kankanamulū = forehand round bangle like
sandidandalū = Hand garlands
Kēyūrālu = Bhujakeertulū, shoulder ornaments
Odyānamu = Abdomine - belt around abdomine
Andelū = anklet
Pillāndlu = foot finger rings
Bochchirikāyalū = Hanging ornaments like small fruits
Pagadālu = coral
Jari = lace
Pathākamu = brooch (medal)
Nadumu = Abdomine
Kudyamulū = Walls
Sringaāram = amorousness, erogenous, More to love
Putha = Coating
Kadium = foot wear
Gajjelu = small round ringing bells
Thōranam = festoons
Mallelu = Jasmin
Kurulu, Mungurulu = hair locks

DARUVU - 15

Amarapathi = Indra

Echcharika = attentive

parāku = alert

Jalavibhudu = Varuna, the rain god

Dhanadudu = Kubera, god of wealth

Īsānudu = North -east god

Dēvarāni = goddess of angles, Pārvathi

POEM = 19

Natasikhāmani = paramasiva, master of dance

Anjali = folded hands

Pūbōni = flower like woman

sailaāthmaja = daughter of Mountain, Pārvathi

DARUVU - 16

Somaskandā = Parameswara, parvathi & kumaraswami

gajadanuja = elephant demon

Andhakudu = demon called Andhaka

Samana = Yama

Vakshōgiri = chest - mountain

Pavi = vajrayudha, wapon called vajra (paramasiva used this
weapon on Yama to save Māarkandēya)

Narasimha = Incarnation of Vishnu, half man-half lion

Bīrammanachina = suppression of pride or valor

Sarabham = Eight legged animal with eye on its head (Parameswara taken the body of sarabha and saved Narasimha while he was uncontrollable after drinking red blood of Hiranyakasipa)

Bōrana = quickly

Garalamu = poison

Bhuthanadha = Siva,

Kongu Pasindi = gold at hand

Chiruthapasi = Young mendicant thirunāvukkarasu (Appar) swamy, a great devotee was given poison through milk by jains to kill him.

Paramasiva Consumed poison from milk and saved his devotee.

Kalpatharu = desire fulfilling tree

DARUVU - 17

Mangalam, Subham = benediction

Molakachanduru pūvu = moon shape as flower

chilukabābārōuthu = Manmadha having parrat ride

Tholijējēlu = pūrva dēvathalu, first angles in demons

Madanārthi = Manmadha's suffering

sōmudu = Sa+uma = one who is with pārvathi

Syāmala = dark coloured lady, pārvathi

Kadalivādonabūnu = who has ocean as the case of arrows at the time of Tripurasura Samhāram

Kālasamhāri = Killer of Kāala or yama, (Mrityunjaya)

Vēnali = hair lock

chaduvu linedu hāramulu = garlands of serpents; certain technicalities of languages have come from serpents.

DARUVU - 18

Thiruvīsamulu = best drinks

Thimmanamulu = boiled butter milk

Varugulu = dried & fried eatables

ukkerālu = sugar made variety eatables

Kalavantakamulu = preparation with powder

Ānavāalu = well boiled milk

Daruvu - 19

Laāli = lullaby singing

vrushabha thuranga = Nandi or oxen as his riding

Bhavabhanga = destroyer of rebirth

Dhava lānga = white bodied

Jalajashandamulu = group of lotus flowers

Alikulamū = the large black carpenter bees

Pulugulu = birds

Marudu = Manmadha

Rērāju = moon

Bhōgēndra = serpent

DARUVU - 20

Sattugāa = fine variety

Solapu = in estacy

Sranti = at rest

DARUVU - 21

Kanakadri chāpudu = one who has taken mēru mountain as his bow
at the time of killing Tripurāsura

Venakaiah = Vinaāyaka

Khandēndu dharudu = one who has moon part on his head decoratively

Bhairavaiah = an inferior manifestation or form of diety

Bhadrakaālī = a female form of goddess

Ayyanāraiah = village god

DARUVU - 22

Mangalam = benediction, good fortune, well-being, subham

Muditha = satisfied, made happy

Rahi = this land

Guha = kumara swamy

Karimukhudu = vināyaka, elephant headed

POEM (DWIPADA) : 21

Katyāyani = Pārvathi, belonging to kātya dynasty (gōtram)

Vāsavārchitu = Paramasiva, worshipped by the son of vasudēva

Bhōgi bhūshanu = siva

5.1.2 PARYĀYA PADAMULU : SYNONYMOUS WORDS

Number of synonymous words are used in Pallakisēvā Prabandham for Siva, Pārvathi, Chandra, Manmadha etc. The synonymous words for each name are given here for ready reference.

ABOTHU = OX, BULL

Alapōthu	Gibba
Basavadu	Gopathi
Edwaramu	Itcharamu
Ethwaramu	

ĀKĀSAGANGA = RIVER IN THE SKY, THE RIVER OF HEAVEN

Kadaliveladuka	Swarnadi
Kūthurubidda	Thatipidamuvani thalli
Mandākini	Velputēru
Minnuvāka	Vennu nadugu pāpa
Muthrovaḍimmari	Viyadganga
Suradīrghrika	

CHANDRA (MOON)

Abju	Kumudābāndhava
Biththarijinkadālupu	Mrugāngu
Chalivelungu	Mukkanti Thalupuvvu
Chaluvaryadu	Nakshatrēsu
Chandramouli	Nela
Chīkativēruviththu	Nisāpathi
Choukamulapālla thelimudda	Oshadhīsu
Chukkala dora	Pālkadālipatti
Dwijarāja	Pantapairuluekimīdu
Himāmsuvu	Proddujodukede
Indu	Rērēdu
Jābilli	Rēvelgu Chandamāma
Jaivatruka	Sasidhara

Jakkava Kanuvippu

Sikhanka

Jantadanta

Sōmu

Kadalivennu

Subhrāmsu

Kalānidhi

Sudhāmsu

Kalasambudhithanayu

Thaapasikānpapa

Kaluvarēdu

Thammulapagavādu

Kammavilthunimāma

Vēlupulabuvva

Karivēlpudākannu

Vennelarayudu

Kshēmākara

Vidhu

DEVATHALU (ANGLES, GODDESSES)

Adithēyulu

Divoukasulu

Amarthyulu

Gīrvānulu

Amarulu

Jannampudindlu

Amruthandhasulu

Jējēlu

Aswapnulu

Krathubhukkulu

Bahirmukhulu

Nirjarulu

Brundārakulu

Sumanassulu

Daivathamulu

Suralu Suparvanulu

Dānavāvairulu

Devullu

Thridivēsulu

Dēvulu

Vēlupulu

Divijulu

Vibudhulu

DEVENDRA = KING OF HEAVEN AND OF GODS

Āakhandaludu

Pulōmajiththu

Amarapathi

Purandarudu

Bālārāthi

Puruhūthudu

Bidoujāsudu
 Divaspathi
 Dusehyavanudu
 Gothrabhiththu
 Harihayudu
 Indrudu
 Jambhabhēdi
 Jishnuvu
 Lēkharshabhudu
 Maghavudu
 Maruthvanthudu
 Mēghavaāhanudu
 Odalichūpodayudu
 Pākasāsaanudu
 Pāruthapasi intipanchakōdi
 Potti thammudu gala vēlpu
 Prāchīnabarshi

DHANUSSU = BOW

Chāpamu
 Dhanuvu
 Ishvāsamu
 Kōdandamu

EESWARA

Ahirbrudhnya
 Andhakaripuvu
 Ashtamòrthi

Sachipathi
 Sahasraākshudu
 Sakrandanudu
 Sakrudu
 Sathamanyuvu
 Sunāsīrudu
 Surapathi
 Suthrāmudu
 Swārāttu
 Thellayēnugu dora
 Thurāshāhudu
 Vajri
 Vāsavudu
 Vāsthōshpathi
 Velpurāyadu
 Vruddhasravasudu
 Vruthrahantha

Sarāsanamu
 Singāni.
 Villu

Pasupathi
 Pināki
 Pramadhādhina

Bhārgava	Puravairi
Bhava	Rudra
Bhima	Sambhu
Bhūthēsa	Sankara
Chandrasēkhara	Sarva
Dhuvrjati	Sarva
Ḙsa	Sarvaagna
Ḙsāēna	Sathānuva
Gangādhara	Sithikantha
Giriisa	Siva
Hara	Smarahara
Jadimudijangama	Somaskhadamurthi
Kadidēsangapariyavyada	Srikantha
Kapālabhruththu	Sūladhara
Kapardi	Sūli
Khandaparasuvu	Thrisūladhara
Krathudhvamsi	Trilōchana
Krusānurēthasu	Tripurānthaka
Kruththivāsa	Tryambaka
Mahaadēva	Ugra
Mahākāla, Mahaānata	Umāpathi
Mahēswara	Vamadēva
Mruthyunjaya	Vāsavārchithudu
Nagāgaara	VidimudigaVēlupuchelila
Nīlalhōhitha	Viruupāksha
Pāpathoodavulanidiyedivelpu	Vrushadhwaja
	Vyōmakēsu

GANGA = RIVER GANGES

Bhadra	Suranimnaga
Bhāgiradhi	Trijagathkalyāni
Bhīshmasuvu	Tripadhaga
Jāhnavi	Trisrōtha
Janhuthanaya	Vishnupādi
Pāvani	

HIMAVATHPARVATHAMU - HIMALAYA MOUNTAIN

Adrirājamu	Mukkantimāma
Chali mala	Sīthanagamu
Duggi kannayya	Vali mala
Himavanthama	Validibba

KALUVA = WATER LILY OR LOTUS

Indīvaramu	Kuvalamu
Kahlāramu	Kuvalayamu
Kairavamu	Thammi
Kalhāramu	Thoga
Kaluhāramu	Thova
Kumudamu	Uthpalamu

KANNU = EYE

Akshi	Drushti
Chakshuvu	Nayanamu
Darsanamu	Netramu
Drukku	

KUMAR SWAMY = SON OF SIVA BORN AT THE TIME OF DAKSHA YAGNAM

Aarguru thallula komarudu	Punjudalupu
Agnibhuvu	Relluchūlu
Bāhulēyudu	Rendāru Chēthula dandi magadu
Dinuvavuvamu ronthu	Sakthidhārudu
Gādpu sangadikani koduku	Sarajanmudu
Gattulakimīni patti patti	Sēnāni
Guhudu	Shadāsanudu
Janta mummōmula danta Vēlpu	Shanmāthurudu
Kandudu	Sikhivāhanudu
Kārthikēyudu	Skandudu
Krounchadāranudu	Tharaka Jiththu
Kumara sāmī	Vēlpugamikāadu
Kumārudu	Velupulamūkapēriti veladimagadu
Māhāsēnudu	Velupulareyidalavāyi
Pārvathi nandanudu	Visākhudu

LEDI = DEER

Ajinayoni	Priyakamu
Chamūruvu	Prushathamu
Chīnamu	Rankuvu
Erri	Rōhithamu
Gōkarnamu	Ruruvu
Harinamu	Sambaramu
Kandali	Samūruvu
Kurangamu	Sārangamu

Mrugamu
Nyankuvu
MANMADHA

Alaruvilthu
Anangu
Āthmabhuvu
Brahmāsuvu
Chakkera vintivādu
Chandamāma yalludu
Cherukuvilthudu
Chouvanchamulukulugaladanta
Darpaka
Inchuvillutelupu
Jamili

Kāma
Kammavilukādu
Kandarpa
Kannula Vilthu
Kanthudu
Kenjiguruvilthudu
Kusumēsha Ananyajā
Lachchikoduku
Madana
Makaradhwaja
Manasija

Vāathāyuvu
Vrujinamu

Māru
Marudu
Mēnutheliyani vādu
Nārivilukādu
Pachchavilthu
Panchasara
Pradyumna
Pushpa dhanva
Rāchilkanekkedu
Rathipathi
Rāyarouthum
Menumosalisidembula mēti

Rushyakēthuvu
Sambarāri
Smara
Soorpakārāthi
Sriputra
Srungārayoni
Thiyyavilkādu
Thuntavilukodu
Valaraju
Vedalivilthu,
Viswakēthu

NADI - RIVER

Āapaga

Abdhivadhuvu

Adhvaga

Dhuni

Dwīpavathi

Haimavathi

Hrāḍini

Jhari

Kadaliveladi

Kūlankasha

Nadamu

Nāka

Nimnaga

Nirjharini

Sāgaragāmini

Saivalini

Sariththu

Sravanthi

Srothaswini

Thalōda

Tharangini

Tharani

Thatini

Vāhini

Varada

PADMAMU = LOTUS

Ambhōruhamu

Aravindamu

Bisaprasū namu

Kamalamu

Kusēsayamu

Mahōthpalamu

Nalīkamu

Nalinamu

Pankēruhamu

Pundarīkamu

Pushkaramu

Rājīvamu

Sahasrapatramu

Sārangamu

Sārasamu

Sārasīruhamu

Satapatramu

Srīparnamu

Thāmarapuvva

Thāmarasamu

Thammi

PARVATHAMU = MOUNTAIN

Achalamu	Mahīdharamu
Adri	Mahīdhramu
Ahāryamu	Mala
Chikuramu	Meruvu
Gattu	Metta
Giri	Nagamu
Gotramu	Patri
Grāvamu	Sailamu
Gubbali	Sikhari
Ilathaālu	Silachchayamu
Konda	Thippa
Kshmabhruththu	

PARVATHI

Ambika	Kātyāyani
Aparna	Lōkamātha
Ārya	Mēnakāthmaja
Bhārgavi	Mrudālini,
Bhavāni	Mukkanti Veladi
Chandika	Narāyani
Dākshayani	Pārvathidevi
Dhēnuka	Rudrāni
Durga	Sāmisāmēnu jēkonna Chāna
Enugulagonga	Sārada Jaya
Eswari	Sarvamangala
Gatlarāyanipatti	Sarvāni

Girija

Gouri

Haimavathi

Kāli

PUSHPAMU = FLOWER

Alaru

Kusumamu

Prasavam

Prasūnamu

Pū

RĀJU = KING

Bhūpālūdu

Bhūpudu

Bhūpurandarudu

Bhūramanudu

Dunēdāri

Ekimīdu

Elika

Gōpaludu

Gōpathi

Guruvu

Indrudu

Inudu

Janapāludu

Kshmābhruththu

Siva

Theththedinekkudanta

Uma

Puvu

Puvvu

Sumamu

Sumanasamu

Viri

Mahīkshithudu

Mannerayadu

Mannī

Manniyadu

Nrupudu

Odayadu

Pārdhivudu

Prabhuvu

Rārāju

Rāyalu

Rēdu

Sāmi

Thupāsi

RĀKSHASULU = DEMONS

Asurulu

Daitheyulu

Daithyulu

Dānavulu

Danujulu

Punyajanulu

Purvadēvulu

Sōkumūkalu

Sukrasishyulu

Suradveshulu

SARPAMU = SERPENT

Bhōgi

Bhōgi

Bhujagamu

Bhujangamamu

Bhujangamu

Bilēsayamu

Chakri

Chashusravamamu

Chilva

Dandasūkamu

Darvīkāramamu

Dīrghavrushtamu

Dwirasanamu

Gālimēthari

Gūdhapamu

Hari

Jivhāgamu

Kakoodaramu

Kānarāni Kāllayidi

Kumbhīnasamu

Kundali

Lalihānamu

Nāgarāju

Nidupadu

Padagādāri

Pāmu

Pannagamu

Pavanāsanamu

Phani

Prudakuvu

Puttaditta

Puttakāpari

Sarīsrupamu

Srivishamu

Uragamu

Vīnulakanti

Vishadāri

Vishadharamu

Vyālamu

Vyalamu

STRI - WOMEN

Āadudi

Abala

Alaru bōdi

Angana

Annuva

Athiva

Bhīruvu

Bōti

Chāna

Chēdia

Cheluva

Chiguborākubōdi

Chilukala Koliki

Elanāga

Inchubōdi

Inthi

Kaluvakanti

Kāmini

Kānthā

Krālganti

Lalana

Lēma

Machchakanti

Maguva

Mahila

Mānini

Merugu bōni

Nithambini

Padathi

Paidali

Pōbōni

Polathi

Polathuka

Ponnikomma

Pramada

Prathipadarsini

Prathipadarsini

Prāyalu

Rāma

Ramani

Simanthini

Sudathi

Sundari

Thalirubōdi

Therava

Thīgabodi

Thōyyali

Ugamali

Uvida

Vādhuvu

Vadhuvu

Vālganti

Vāmalochana

Vanitha

Muddiya
Muddula gumma
Nāri

Nāthi
Navala
Nelatha
Nelathuka

Veladibōni
Veladuka
Vyāma
Yāsha

Yōshitha
Yōshiththu

VIGHNESWARUDU - SON OF PARVATHI AND SIVA

Chetachevulu Vēlpu
Dwaimāthurudu
Ekadanthudu
Enugu mogamudēvara
Gabbi Vēlupu
Gajānanudu
Ganādhipudu
Gujjivēlupu
Hērambudu
Iddaru Thallula muddula biddadu
Kokkuthiji routhu

Lambōdarudu
Mukkanti bidda
Ontikommu Dēvara
Panicherupula dora
Pāpa jandemulameti
Pedda Kadupu Vēlpu
Pillāri
Vankarathondamuvāadu
Venakayya
Vināyakudu

VILLU = BOW

Asthramu
Chāpamu
Dhanuvu
Dhanvamu
Dharmamu
Ishvāsamu

Kārmukamu
Kōdandamu
Signini
Singāni
Vilu

YEDDU = OX, BULL

Anadwahamu	Nasyothamu
Balivardamu	Prāsangamu
Bhadramu	Prashtavāhamu
Dhourēyamu	Rushabhamu
Dhūrvamu	Sourabhēyamu
Dhurīnamu	Ugyamu
Dhuryamu	Ukshamu
Durandharamu	Usramu
Kakudmanthamu	Vāhanamu
Mukkanti māvu (Vāhanamu)	Vrushabhamu
Nasthithamu	Vrushamu

5.1.3 PATTHĀNTHARĀMULU AND DEVIATIONS*

Reference	As per the original (from attested copy)	As per the printed text
DWIPADA-1		
Line-2	Daitya Vidārini	Daitya Vidārūni
Line-3	Chaturōdadhi valaya	Chaturudadhula velayu
Line-4	Savar (sarva = Siva)	
Line-4	Sarva (scribal error)	sharva
Line-5	Bhōsala Srishāha	Bhōsala Srishāha (shāha is proper)
Line-6	Vēyi (= thousand)	Vēnōlla
Line-6	Vēyinolla	Vēnōlla (thousand voičes)

The edited text referred here is pallaki Sēvā Prabandham published by the Indian music publishig house, 4 Bunder road, Madras

Reference	As per the original (from attested copy)	As per the printed text
POEM-2		
Line-1	Puvvu, Bhūdi, kannula	Pūvu, Būthi, kronnela
Line-1	Norapu Kannula Mokka	Norapu Kronnela mokka
Line-2	Vinumēnu	Vinnumēnu
Line-2mini	Nela mini
Line-2	Chelimini	Chelikaāni
Line-2	Puvvupēritivāri	Buvvapēritivāri
Line-3	Badalāneralāvu	Badalinchu neralāvu
Line-3	Elupula	Eluvula
Line-4	Chilva	Chelvu
Line-4	Nilathūpu doravu nillu	Nenathūpu dorattāvunillu
Line-6	Bhū chulagaramula jiyya	Budula gamula jiyya
Line-7	Sudhalu	Sudhala
DARUVU-1		
CHARANAM-2		
Line-3	Strīlu	Srīlu
Line-4	cheluvuga	Chelaga
CHARANAM-3		
Line-3	Bhōsala Saha	Bhōsala Shāha
POEM-4		
Line-2	Nimikonandi Sadānandini min-nandi	Gami nnandi Sadānadiga minnandi
DARUVU-5		
Line-4	Dāsāmuni	Dāsulu muni
DARUVU-3		
Rāgam	Rēvagupthi	Mōhana
Line-1	Vōsamma	Etularammandunōyammā
Line-1	Etuvā a Hammandamma Indudharuni - Voyamma	Etula Rammandunō Yammā Indudharuni - Etule

Reference		
Line-7	<u>Kalayadesala raācha.</u>	<u>Kalayaga jāla rāch:</u>
Line-10	<u>Kavithālu vinēvēla</u>	<u>Kavithalu vinuvela</u>
POEM-6		
Line-2	<u>Vennunithō navvuchu muchchatalādu chunnava</u>	<u>vennunimanambalaran Vachiyinchuchunnava</u>
Line-3	<u>Tadavēlananchu Manayandu dharātmaja Yalgu nitti</u>	<u>Tadavāyenanchu manaman dachalatmaja yalga nitti</u>
DWIPADA-7		
Line-1	Manuvu lanthayu delpalēde	<u>Manavinanthayu delpalēdo</u>
Line-2	Ārithi	Yārithi
Line-4	<u>Vinnavimpudatanchu</u>	<u>vinnavimpumatanchu</u>
DARUVU-4	<u>(Anupallavi missing)</u>	Indivinarāde Ēmātalū.
Line 5&6	Hanthakāri, mujjagamu Vāyinchina bhēri	Honthakāri, Mūdujagamula mrōgina bhēri
Line-6	Parunidēsadrimmari	Parēdidisalamāri
VACHANAM	Nīvucheppēdi kāryamē sari, ālāgunne mikathō, Vinnavinthāme	Niluvaramē, sari, gangaku theliyakundā mrugamuthō vinnavinthumē
DARUVU-5		
Line-1	Meghamā	Mrugamā (It might be Mekamu in the original, meaning deer)
Line-3	Chanavā yani Ninnu Jēkonade	Chanuvāri yani Ninu Jēkonnādē
Line-4	Chinduma suddi	Chilkaga nuddini
Line-6	manithō māmāta	maniki Māmanavi
Line-8	Ākalapāmunikaramu ghatillunu	Ākalpamu nithya Sēva vātillaga

POEM-8	Uthapalamāla	Champakamāla
Line-1	sakivinavamma	Sakiyarō chālu
Line-3	Kedademma	Kēdanamma
Daruvu 6 Line-3	Chelati	Chalapatti
	Kādaya	Lēdāye
Line-4	Dāthu birādu lēdāya	Dādu phiryādu lēdāye
Line-5	Samukhāmūtōna pōnīrijējē linthaina	Samukhamunabōniru jējē lenthaina
Line-8	Daivamaina pasupathi thōbūni	Daivamuthō būni
Line-2	Hālahalamuthō	Halahalamuthō
DARUVU-7	Hāriki	Annekāniki
Line-4	Kontevāniki Eṭhuri	Kondegāniki Rēla dūri
VACHANAM	Vinavē Cheliā vīndlatho jeppi prayōjanamēmi? paramēswarunithō thelupu dāmē !!	
	Different version is followed now as shown in the printed text that is, (Evarithō jeppi panputakunu Vīlugāmi chelikattelu thāmēswayamugā paramēswarunoddakēgi thamadēviyagu pārvathini gūrchi yāyanathō manavi chēyu chunnāru.) This might have been written by the editor / compiler of the text.	
DWIPADA-11		
Line-2	Kalaguchunnadi	Kariguchunnadi
DARUVU-8		
Line-1&2	(Eḷukōvayya chakka naya thālaledayya Intha thadavēla rāvaiah) Mābāla nēluko vaiah!!	Eḷukōvayya chakkanaiah thālaledayya Mābala Eḷukovaiah Intha thadavēla rāvaiah!!
Line-4	Kulukurachanila	Nulukulachāla

CHARANAM-2	Vīrulanu jeerurāchāla	Nīpēru chīrura chāla
	Pōrurā vīrulanu	gōrura virulanu
POEM-12	Vachanam	Kandam
Line-1	Vinu sikki dēvara	Vinusika dēvara
DARUVU-9		
Line-1	Srungārampu	Singārampu
Line-2	Chanu denchenī	nu sannuthinchīni devuni!!
Line-3	Burusa vinjāriyu	Burusā pinjelunu
Line-4	Dandiya chattamugala	Dandiyu .. chattamulugala
Line-5	Thabikini	Thabukidi
Line-6	Sarigakande nallinajamidi	Jariga kandanallina jamili
Line-7	Katterakolalu	Kattera kallanu
Line-7&8	Kirudu billalu	Kirulu billalu
Prose	Adōne jējēlu vandanamujēse vagajūdare	Not there in the printed text.
PEOM-13		
Line-1	Vēdukalaranga	Vēdukalumīra
POEM-13	Vedukalaranga	Vēdukalu mīra
Line-1		
DARUVU-10		
Line-3	Vidamiyya	Vidamīya
Line-6	Padigelu, godugulu	Padaganu, godugunu
Line-9-11	Shahadaiva pasupathīsuni	Varāsahēndru dēvuni

DARUVU-11	Vasantham (Nādanāmakriya)	Nādanāmakriya
Line-1	----- Kadala nīku rōyi chāla	----- Kadala nīku rōyi chāla kadalimpaku royi pallaki!!
Line-3	mruduvaina mājangamayya	Mruduvaina jangamayya
Line-3	Hā Hā	ā ā
Unit-6	Dandamula mmarchukōkarōyi	Danndemārcha vala dōyi
Last line	Vīdan	Vinavē
POEM-14		
Line-1	Nagari prānthyambuna	Nagariprānthambula
Line-2	Jeredi līlalu	Jeredi līlanu
VACHANAM	Cheliya vinave nandi hechchrinchē vaga Jūdare	Missing in the printed text
CHURNIKA-15		
Line-1	Vanditha sundara padāravinda	Vanditha pādāravinda
Line-2	Jaya jaya sachchidānanda jaya (jaya) kanakadhara	Jaya jaya kanakadharā
Line-4	Niganmani bhōga Kundalī kundalā jayajaya sadguna	Niganamani kundali Kundala sadguna
Line-6	----- (NIL)	Jaya jaya dhavalānga
Line-8	Jaya jaya thya pasupathīsa namastē ---- namaste, namaste	Jaya jaya thyagēsa namastē ---- namastē, namah
DARUVU-12		
Line-4	----- (NIL)	Bahuparākechcharika dēvādidēva!!

Line-6	----- (NIL)	Parāku devādidēva
Similarly in 8, 10, 12 lines.		
POEM-16		
Line-1	Vachchu pathikeduru konē vithamuna	Mipudu pathikeduruga nēgedanani
DARUVU-13		
Line-1	----- (NIL)	----- nentha vēdukalāyē
Line-2	Dalimpanganu	Vahimpaganu
Line-4	Balu dora bandhamula	Thōra bandhamula
Line-7	Lalithamagu mutyamula	Lalithamagu muttemula
Line-10	Javvādi	Javvāji
DARUVU-14		
Line-7	Mēnulu thīgalu	minnala thīgalu
Line-3	sarige mutyāla sarulu	Jariga mutyāla sarula
Line-4	Chiluka Chēthabatti	chilukajētan batti
Line-8	Merugu banna	Merugu chindu
Line-9	Manula	minnala
Line-10	Saripenalu	Sarapenalu
Line-16	Poraleni	poralani
	Giluku bobbili kāyalu	kuluku bochiri kāyalu
	Shahēndra dēvuni	Sāhēndru dēvuni
POEM-18		
Line-2	Sēyagani sōmunandi	Salupagani sōmanandi
	Hechcharikaga	Yechchariga

DARUVU-15		
Line-2	----- (NIL)	Chanuvuna nairuthi mrokke hechcharika parāku
Line-3	Aniludu mrokke hechcharike parāku Echchrika paraka	----- (NIL)
Line-4	Hechcharika parāku hechcharika parāku	-
VACHANAM		
Line-1	Vinavē chelia	Ēvidhamuna
	----- dēvadēvuni kedurukonē	Dēvarani dēvadēvuni keduruganēgu
POEM-19	Vaga chūdarē	Vagajūdavē
Line-1	Putamu ghatimpuchunu vachchi	Putamulu ghatiyinchi vachchu
Line-2	Etula nuthinchini	Yitulanuthinchini
DARUVU-16		
Line-2	Karuna somaskandanīve māpennidhi, somaskanadā	Karunānidhi somaskanda!! nivena pennidhi, somāskandā
Line-3	Pōrigonu kālagnivi	----- Kālāgniyu
Line-4	Tharachina	galachina
Line-9	Bhūthanētha nīvē	Bhūthanādhu dīvē
Line-13	Girimēnu	garimathōda
VACHANAM	Chelī, vinavē, antha
POEM-20		
Line-3	Muchchatāduchō	muchchatādagā

DARUVU-17	HĀRATHI DARUVU, manudārti	----- (NIL) madanārti
Pllavi	-----	Jaya mangalam-nithya subha mangalam
2nd Charanam 2nd Line	Marudārthi harachana	Madanārthi haranachana
DARUVU-18		
Line-2	‘Gouri thōgūda’	Gourithō
Line-4	gurugulu	varugulu
Line-9	Puliyōgara	Pulihōralunu
VACHANAM	-----	Chelī paramēswaruni pavvalimpu sēva chūdavē
Line-8		
(2nd Charanam 1st Line)	Cheliagattu pattikini	chelialaku jūda
VACHANAM	-----	Chelī paramēswari chelikaththelu dēviki chēyu vinnapamulu vinavē!
DARUVU-19		
Line-9	Santhoshamāye	Santhoshamāye
Line-14	Muthepu mungurulu	muthemulu, mungurulu
DARUVU-20		
Line-1	Bhakthi thō	Bhakthi thō
Line-4	Haththu pūvvula saramu lellanu	aththi pūla saramulanu
Line-6	Sēda dīranu	Sranthi thīraga
Line-7	Sāha bhūvibhudu	Sāha vibhundu

Line-8	Andamuga	Kanandamuga
DWIPADA-21		
Line-4	Sēvā prabandhamu	Sēvā prabandhambu
Line-4	Vasudhīsa	vasudhīsa
Line-5	Sri shāharāja	Sri sāhachola
	dēvendru	rajēndru
DARUVU-21		
Line-3	Hōsūrulāra	Hōhō yanarayya Ōsurulāra
Line-5	Hechcharika hōyanavayya	Hechcharika
Line-9	Ayinārayya	Ayyanārayya
DWIPADA		
Line-5	Sri saha Rāja	Sri Sāhā Chōla
	Dēvendru	Rajēndru

NOTES

1. The original work was written by Bhōsala Shāha Mahārāja (1684-1712) in Telugu as a musical feature or rūpakam (opera).
2. The text as available in Saraswathi Mahal Library, Thanjavur was first published by Prof. P. Samba Moorthy in 1955 with necessary corrections or deviations.
3. The text in the leaf-let has been studied by me carefully and a xerox copy of the manuscript has been taken by me.
4. Scribal errors are corrected and the deviations in comparison with the original are listed out above.
5. There are still some more telugu words used by Sri Shāha Maharaja which need further examination to arrive at correct and proper meaning.
6. The writer-king is to be remembered for even by Telugu people as in case of Bhōja, Krishnadēvarāya, Raghunādha etc. who did remarkable service to literature.
7. The Telugu poets patronised by the king and all the Telugu works written by him have to be found out in order to know the stage by stage development of Telugu dramatic literature.

5.1.4 Introduction to the Darus and the Poems

POEM - DWIPADA - 1

Before commencing the composition of 'Pallaki Seva Prabandham', the writer Sri Bhosala Saha Maharaj offers his prayers to Ganesh, Brahma, Guha, Gouri and Sankara.

It is in couplets (Dwipada), a typical Telugu poem in a specific metre. Chandus for this verse is given separately (Chapter 7.4)*

POEM-2

Sri Shāha Maharaja invokes Lord Siva who is worthy of much praise for his benediction.

It is in Sīsa Padyam. After this verse, the actual story is introduced as usual in Sangītha Naātakams. The introductory passage indicates that Pārvathi, unable to bear the pangs of separation from Lord Siva, requests her maids to go and fetch Lord Siva to her abode, but he is found seated in his court.

The introduction is brief and it is in simple Telugu Prose.

POEM-3

In this verse the grandeur of the court is described.

The chandus of the poem is like that of dwipada (Chapter 7.4).

* Chandus for all important Padyams is given in Chapter 7.4

DARUVU-1

The grandeur of Sankara's darbar is described in this daru. Shāhaji Maharaja has described the style and manner of Lord Sankara by which the Lord is conducting the darbaār. The greatness of Sankara is also explained. The accompanying persons and the things around him are also mentioned attractively.

POEM-4 : KANDA PADYAM

A simple stanza with four lines with a specific metre for the first and third lines and a different metre for second and fourth lines. The chandus of the verse is explained separately.

DARUVU-2**

The song gives an account of gods who are with the Lord, one by one. Number of devotees are going to the Lord who is in the court and the devotees are expressing their problems and also their desires and works. The companions of Pārvathi are witnessing the salutations offered by the dēvathaās in the sabha and are alerting giving necessary cautions.

POEM-5 : UTHPALAMAĀLA

It is called a vruththam in Telugu Poetry with four lines of equal metre.

Chandus of the poem is separately explained.

Daruvu is the same as Daru

The companions are observing the crowd gathering round the Lord in the court. There was no place for standing. The gods are worshipping the Lord and informing him of their grievances. The companions are put into lot of predicaments. They are thinking of themselves as to how to divert the Lord's attention at this juncture.

DARUVU-3

This song also explains the same position as in the foregoing verse.

While the Lord is discussing the issues of the world with Vishnu and Brahma, the companions are bewildering as to how to approach the Lord with the request of Paarvathi. Another difficulty is faced by the friends of Pārvathi. As the Lord is listening to the songs composed by Shahaji himself, how can they disturb the Lord to putforth the entreatment of Pārvathi to the Lord. The fine artfeeling of Siva is indicated here.

POEM-6

This is Champakamāla poem in which there are four lengthy lines of equal metre. This is same as Uthpalamala with a change in chandus which is given separately. For byhearting and pronouncing the verse, it is rhythmic and convenient and gives very good scope for raāgam that is for melodiously singing.

This verse explains the predicament of the sākhīs as it is getting late and their mistress, Pārvathi may be restless and angry for the delay. But the

Lord is busy in the court with his matters. They are discussing among themselves looking forward for a way out to meet the Lord. They are in a fix to get over the situation.

POEM-7 : DWIPADA

This verse describes the conversation among Pārvathī's companions. They want to approach him just as other devathas, but they are feeling as to how to present this private matter amidst official proceedings going on in the court where the Lord is very busy. The court officers are not letting them to go near the Lord. At this restless juncture they get an idea whether they could send Pārvathī's message to Lord Siva through ornaments or staff of the Lord Siva. They think of the messengers one by one about the suitability and sincerity of each one.

POEM-8 : DWIPADA

The sakhīs feel like requesting Ganga first to take the message of Pārvathī to Lord Siva as mentioned in this verse as Mandākini is very near to the Lord exactly on his head.

DARUVU-4

In this song one sakhi explains the bad qualities of Ganga that she is wicked, merciless, quarrelsome and that she is involved in nefarious activities. As such she is branded as an undesirable messenger.

DARUVU-5

Now the turn of deer has come to the minds of sakhīs for sending message to the Lord. The companions of Pārvathi have come to a decision, to request the deer in this regard. They salute and plead with it asking to do them this favour as the deer is of soft nature and full of humility. This is the main idea in the song.

PADYAM-8, Poem : Champakamāla

In this verse, it is noticed that maidens have felt whether the deer, being an animal, is capable of possessing the qualities of mercy, love, presence of mind and ability to convey the message to the Lord properly. So they have their miss-givings. Then they decide to approach the serpent king for help.

DARUVU-6

The song denotes the request of Pārvathi's companions to Nāgarāja for sending a word to the Lord through Nagaraja as they have no chance to go to the Lord directly. They are in a hurry to send word to Sankara some how or other as much time has passed.

POEM-9 : KANDAM

In this verse the companions entertain doubt on Naāgaraāja. They feel whether the serpent can describe the situation of Parvathi correctly without twisting as the servant has double tongue and further it is venomous. And then they turn their attention to the moon.

POEM-10 : CHAMPAKAMĀLA

The request of sakhis to moon to convey their purpose to the Lord is expressed in this stanza. They are very obediently praying to the moon to fulfill their desire as that of Pārvathi.

DARUVU-7

In this song the difference of opinion the sakhīs with regards to the reliability of the moon is portrayed. They lack faith in the moon as he is a crooked fellow and born along with poison. So they feel that the moon may not have any sympathy.

The prose text informs that the companions have finally decided to go to Paramēswara themselves instead of futile dependency.

POEM -11 : DWIPADA

By this stanza (couplet) they praise Lord Siva, worship him and entreat him to go to the abode of Pārvati as she is in anguish.

DARUVU - 8

The ardent persuasion of the sakhīs is continued in this daruvu. They request Sankara again and again to kindly visit the abode of Pārvathi and please her. They praise the Lord in so many ways describing his qualities and informing the condition of Pārvathi. This is about this song.

POEM-12 : KANDAM

Sakhīs are talking to one another. One sakhi is saying that the lord has adjourned the court and asked the servants to bring palanquin. They are waiting for further proceedings.

DARUVU-9

The narration in this song is very spectacular. It is full of description of the beauty of the palanquin. It is very informative and the material used for the decoration of the palanquin is varied and attractive.

POEM-13 : THĒTAGĪTHI

The wonder that is taking place is described in this verse. It is to note that dēvathās (deities) are present to do various services to the Lord while he is talking to Pārvathi.

DARUVU-10

In this Daruvu the friends describe the services done to the Lord by gods like Kubēra, Vāyu, Varunā, Yamā by Gandharvās, Yakshās and Apsarās.

DARUVU-11

This song is a very nice and cautious advice of the companions to the palanquin bearers among themselves in naive simplicity on the safety of carrying the Lord in it without a shock. Wise instructions to the palanquin carriers are contained in this song in order to maintain perfect safety to the Lord. This literary piece of fine feelings is the highlight of the opera.

POEM-14 : KANDAM

In this poem one sakhi is asking another to see how the Lord Phālāksha arrives at Pārvathi's place with great pomp and poise.

POEM-15 : CHŪRNIKA

It is a free style poetry not bound by prosody (Chandus) as in the case of Kandam, Geetha, Champakamāla etc. The harmony in this composition is that similarly sounding words are frequently used and last syllable in each line or for every two lines is maintained to be the same. Even this rule is not strict. Some metrical arrangement or other is there that the reading or rendering of the stanza sounds very pleasant and systematic. Yathi is maintained in chūrnikā. In this poem "Jaya Jaya" is found in every line. The last syllable is "da" or "da" prefixed by 'o'.i.e. Vaida, Danda, Kanda likewise.

It is in high flown language. Gods flatter the Lord in this verse, as, the "Sath" Chith "Anand", as the possessor of beautiful feet, as the god who protect devotees from fear and as one having white body.

DARUVU-12

The daru describes how the sages and Gods go forward near Eswara and after finishing their worship, they retrace their steps in the same manner. The grandeur of saying Hechcherica and Parāku is portrayed in this song when gods like Indra, Agni worship the Lord.

POEM-16 : KANDAM

The poem indicates to observe the anxiety of Pārvathi to meet Siva after having made fittingly attractive arrangements in her bed-room matching to the riches of Paramasiva as already shown.

Sakhīs are saying to one another to go and see the situation of Pārvathi's private room where she desires to meet her husband.

DARUVU-13

The daru gives a picturous view of Pārvathi's bed room which is exceedingly beautiful. A stylish description is presented. It is of royal stature. It is very much entertaining. It is much engaging to hear and visualise. A pleasant and pointed presentation is given.

POEM-17 : KANDAM

This verse presents a romantic style of Pārvathi on the arrival of her Lord. She is so neat, clean, keen and glittering.

DARUVU-14

Here is a charming description of Pārvathi who is thrillingly dressed, decorated, made up, and ready to receive Paramēswara in all her youth, gay, passion and devotion. A picturesque description of Parvathi's beauty is given in this song.

POEM-18 : GĪTAM

The cheliās, that is, friends of Pārvathi are announcing the arrival of Paramēswara in front of Pārvathi's house and that the devās are saluting and doing obeisance.

DARUVU-15

The daru "Amarapathi" tells us how Nandi announces hechcharika and parāku that is calling for attention and alertness that the dēvaās salute Pārvathi with great humility.

POEM-19 : KANDAM

This padya describes how Pārvathi surrounded by the companions offers her salutations to the Lord. She stands in folded hands and praises him many ways.

DARUVU-16

Pārvathi addresses him as the supreme god and the like, in this song. She goes on describing him in many ways out of fulfillment and devotion. In this daru there are about twelve allusions referring to the anecdotes and stories told in the purānās which are described in a single line essentially.

The next prose is added in the text now followed for easy understanding of the context. But it is not there in the original script.

POEM-20: UTHPALAMĀLA

The friends of Pārvathi take Hārathi for both Siva and Girija when the Lord takes her near the cot talking to her fondly hand in hand.

DARUVU-17

In the Daru "Jayamangalam" Pārvathi's companions say "mangalam" to Paramēswara and Gouri alternatively. Siva is described as the destroyer of Manmadha and Pārvathi as life-giver to Manmadha.

Mangalam is benediction and 'Jaya mangalam' is wishing victory and benediction, rather victorious benediction. Mangalam is said by the companions of Pārvathi alternatively means that in the first line of Daru to Paramēswara and in the next line of Daru to Parvathi in all the charanams.

DARUVU-18

Detailed description of the feast of high class foods presented to Paramēswara by Pārvathi is given in this song. The feast-food consists of pongal, puri, chitrāanna, dosa, idly, fruits, sweets porridge, honey. thick curds, Gangawater, and fragrant betel nuts and leaves.

DARUVU-19

The companions of Pārvathi, in this daru, praise Lord Siva. They please him; they pleade with him and they pray him to go to rest. The Daru is in a lullaby style.

DARU-20

The Daru describes that the companions of Paarvathi advise her to serve her husband with devotion by performing all services in 'pavvalimpu seva'. This is an Ashtakam, eight lined song.

DARUVU-21

This song gives an account of care that is taken while Pārvathi and Paramēswara are alone in sexual mood. Ganesh, Bairava, Bhadrakāli and Ayyanār are asked to be on watch and ward. While Paramēswara and Paramēswari are in union in body-mind-spirit mutually meeting on an arranged bed during the night, the companions take all precautions to maintain absolute silence and to see that no one disturbs them in the surroundings. In making necessary arrangements they have allotted duties in this regard to various gods covering the whole night.

DARUVU-22

Closing the episode, the sakhīs of Parvathi sing 'mangalam' song wishing benediction to Gouri and Gouripathi in the most traditional and devotional way. The chelias worship the great God and Goddess.

POEM-21:DWIPADA

This double lined verse tells about the composition and the composer. In conclusion it is mentioned that king Shahaji composed this opera in praise of Siva and Sakti. The composition is designed in such a manner that it pleases all poets and lasts as long as the moon and the sun exist.

5.1.5 NOTATION TO DARUS

DARUVU - 1. "KOLUVAI

Sankarābharana Rāgam - Chāputhālam

ri gu ma di nu
sa ri ga ma pa da ni śa
śa ni da pa ma ga ri sa

PALLAVI

• sa sa ri ri gā mā	gā ma ga ri ri ga rī sā
Ko lu vai • • yu	nnā • • • • dē • • •
; • • ga ma pa	pa pa ma ma gā-ma ga ri ma ga ri-ga ri
• • • dē • va	dē • • • vu du • • • • • • • •

sa ni ,,

• • ,, (Kolu)

ANU PALLAVI

• sa sa ri ri gā mā	gā • ma ga ri ri ga rī sā
• ko lu vai • • yu	nnā • • • • dē • • •

sa ni sa rī sa sa ri ri sa sā	ri sā ri ri gā
ko • ti • • sū • • •	rya pra kā su • dē

ma ma mā pa ma gā	ma pa ; ;
va la rā ju • •	pa ga • •

ma ma mā da pa ma ga ma pā; śa ni dā
va la rā ju • • • pa ga • • • •

• ma ma mā da pa ma ga ma pā mā pā
• va la ra ju • • • pa ga vā dē

• śa ni da pa mā ma da pā ma ga ma ga ri ga ma ga ri ma
• va ni tha • mō ha • nam • gu • • • de • • •

ga ri (Kolu)

CHARANAMS

pā • pa pa ma ma gā gā • ma ga ri - ri ga ri sā
a • sa • • • la gro • • • nna • • • na

sa ni sa ri sa sa ri ri sa sā sā • sa ri gā
vā • • • • sa • • na nin dā ra

• mā mā da pa ma ga ma pā mā pā
• Bhāsa mā • • • na ma ni sim

• śa ni da pa pa ma da da pa ma gā ma ga ri ga ma ga ri ma
• ha • sa • nā m tha • ra • • • • • ni • • •

ga ri-pā pa pa ma ma gā gā • ma ga ri ri ga ri sā
• • vā su • • • • • da gu • chu • • ni • • • ja

sa ni sa rī sa-sa ri ri sa sā sā • sa ri gā
dā • • • • • su • • • la pe • nni • dhi

• mā-mā da pa ma ga ma pā mā pā
• Bhōsa la • • • sā • ha bhū

• śa ni da pa pa pa |da da pa ma gā ma ga ri ga ma ga ri ma
• vā • sa • vu • dai • • • • • va • • • mu • • •

ga ri (Kolu)

The above one is called¹ mudra charanam. The other two charanams may be taken as the same.

- | | | |
|------------------|----------------|------|
| 1. Ba lu po n ka | ma gu chi lu | |
| va la ka n ka | na mu la ma ra | |
| na lu van ka la | ma ni ru | |
| chula va n ka | tha na ra | |
| da la va n ka | na la ve lu | |
| pu la van ka | ne la va n ka | |
| va la chē tha | no ka ji nka | |
| vai kha ri | mī ra nga | Kolu |
| 2. mē lu ga | ra tha na m pu | |
| ra lu che | kki na yun ga | |
| rā lu bhu | ja ga kē yū | |
| rā lu | me ra ya ga | |
| bālu gā | ru mō mu na | |
| srī lu po | da ma puli | |
| thō lu ga tti | mu mmo na | |
| vā lu ba | tti che laga | |

Full notation is given to the third charanam where in the name of the composer (that is Bhōsala Maharaja) is mentioned. Mentioning the name of the composer or the name of the composer's personal deity is called mudra.

The same notation holds good to the other two charanams.

DARUVU - 2. "PĀKĀRI"

Sāveri Rāgam - Rūpaka thālam

ra ma da

sa ri ma pa da sā

nu da ma gu ra

sā ni da pa ma ga ri sa

1. sa ri sā ni da

sa ri mā ma ga ri

pā • kā • • ri

mro • kki ni • •

ma ga mā ga ri sa ri

ma pa dā;

chē • • • • ko na

va • yyā

pā pa ma pa da sā sā

pa da pā • ma ga ri

lō • • ka • nā •

ya • kā • • pa •

sa ri pā pa ma ga ri

ma ga mā ga ri sā

rā • ka • • he •

chcha • ri kā • •

The other steps (lines) may be sung in the same way

- | | |
|------------------|-----------------|
| 2. A m bu ja | bha vu du jō |
| ha ru je | si ni |
| Sa m bha rā | ri • ha ra |
| sā mī he | chcha ri kā |
| 3. Nī la var | nnu du va chchi |
| kē lu mō | dchī ni |
| phāla lō | cha na bha ktha |
| pā lā he | chcha ri kā |
| 4. dā su lu | mu ni di kpa |
| thu lu da nda mi | dē ru |
| srī sā ha | vi nu tha dē |
| vē sā • • he • | chcha ri ka |

DARUVU - 3. "ETULA RAMMANDU NŌ"

Mōhana rāgam-chāpu thālam

ri gu di
sa ri ga pa da śa
śa da pa ga ri sa

PALLAVI

• ga pa pa ga ga ri sa sa da sā sa ri
• e tu la • ra mma ndu nō ya

gā • ; ga ri ga pā -pa ga pa da
mmā••in du dha ru • ni •

śa śa śa śa da da pa pa ga ri ga ga da pa
• e tu la • ra m ma n du nō • ya m

ga rī sā ;

mā • • •

ANUPALLAVI

, da ri sā sā

• ni ta la nē

śa da śa da pa da

thru • du ne • du

da sā śa da da pa

ni n du • ko lu

ga da pa ga pa ga ri

vy yu • nna • du •

ri || (Etula)

CHARANAMS

, sa ri ga ga gā

, di na di na mu

ga gā ga ga ga ri

dē • vā • di •

• ri ga pā pā

• dē • vu ni

pa pā da pa da,

pai sri sā • ha

• da ri sā sā

• gha nu du ga

da da sa da pa dā

vi n chu me • ti

da s̄ā s̄ā da da pa

ga da pa-ga pa ga ri || ri

ka vi tha • lu •

vi nu • vē • la

(Etula)

This is mudrācharanam. The same notation holds good for the other 3 charanams.

1. Pa di vē sa

mu la s̄ā mi

pa lu ku lā

lin chi chā la

mu da mu na

nā tha ni thō

mu chcha tā

dē ti vē la ||

2. The li ya ga

lō ka mu la

the ra ge lla

vi nna vin chē

na lu va nu

ka nu go ni

na vvu chu n

dē ti vē la ||

3. Ka la ya ga

jā la rā cha

kā rya mu lu

vi nna vin chē

ba la vai ri

ma di lo ni

bha ya mu thī

rchē vē la ||

KAMALĀYA THĀKSHI

Dwipada.7 - Bēgade rāgam - Khanda chāpu thālam.

gu ri ma di
sa ga ri ga ma pa da pa śa
nu di ma gu ri
śa ni da pa mā ga ri sa

1. ga ma pā ma pā da pā
ka ma lā ya tha kshi sam

pa da nī da pa ma ga ma ri
ka ru ni thō su ra lu • •

ga ma da pā ga, ma pa ga ri sa
tha ma tha ma ma na • vi • nam

ma ga ma pa ma da da pā,
tha yu de • lpa le • do •

The other lines in the same way to be sung

- | | | |
|----|-----------------|---------------|
| 2. | Aa rī thi | ma na ma cha |
| | lā thma ja | vi tha mu |
| | ku ri mi | re ttim pa |
| | ko sa ru chu | va dda |
| 3. | pō yi the lu | pu da ma nna |
| | bō nī ru | vī ra |
| | lā ye bō | yī va tti |
| | ya di yā sa | mā ni |
| 4. | sa nna gā | ha ru ni bhu |
| | sha na mu la | thō nu |
| | vi nna vim | pu ma tamchu |
| | vē du da | mi pu du |
| 5. | tha la mī da | nu nna mam |
| | dā ki ni | jū chi |
| | the li ya ba lu | ku ma tam chu |
| | the lu pu da | ma ta vē |

DARUVU - 4. "IDI VINARĀDĒ"

Sankarā bharana rāgam - Thripata thālam

(As in Daruvu-1)

sa ri ga ma pa da ni śa

śa ni da pa ma ga ri sa

PALLAVI

, sa sa ri ri gā ga ma

pa da pa pa ma gā ga ri sā

I di vi na

rā • • dē • • • •

sa rī sā ;

sa sā ri ri gā

mā

ta • lu • •

ri-sa ni sā ri ri gā ga ma

pa da pa pa ma gā ga ri sā

• I • di vi • • na ,

rā • • dē • • • • •

sa rī sā ;

da ni, sā ; ||

mā

ta • lu • ||

ANUPALLAVI

, śa sa s̄a s̄a

• i di vi na

śa ni dā ni, śā ;

rā • • • dē •

pa śa ni da pa pa ma

ī • • mā • • •

ga ma pa ga ma ga ri

ta • • li • • •

sa-sa ni s̄a ri ri gā mā

• I • di vi • • na

pa da pa pa ma gā ga ri s̄a

rā • • dē • • • • • • • •

sa rī s̄a ;

ī • • mā •

da nī s̄a ; ||

ta • lu • ||

CHARANAMS

1. • pa ma ma ga ga ri

sa nī sā sā

• I di ma • hā •

pe nu gan ga

, sa sa ri ri gā

ga gā ga ma ga ma

• ye va ri • nai

na • ba • ttu •

ri ga ma pa da da pa

pa ma gā rī sa nī sā

• va da li • na • •

ppu • dē • pu • tti

sa rī sa nī sā

da nī sa ;

mu n chu • •

a • ttē •

• śa śa śa ni dā pā

pa ma gā mā pa da ni śa

• be da ri n • chi

ma • ra • la • • •

• sa nī sa ri ri sa

śa ni dā ni, śā ;

• dē • lim • • chu

mi n • • chi •

• ma pa da ni śā

śā śa ni da pa pa ma

• hru da yē • su

na du • ne • ththi •

ga mā pa da pa ma

ga ma pa ga ma ga ri

ne • kki • na •

ti • • mchu • • •

sa-sa ni pā ri ri gā mā

da pā ga ri sā

• I • di vi • • na

rā • • dē • •

sa ri, sa ;

da n i sa ;

ī • mā •

ta • lu ,

(2nd and 3rd charanams to be sung in the same way)

2. ma ga ni ne

ththi motti

ma ri yo kka

magavani

da gi linchu

konu hom

tha kā ri

mū du

ja ga mu la

mrō gi na

bhē rī

rā lla

de ga gō si	pā rē ti
dē sā la	ma ri
3. pu tti na	bi dda la
bo tta nu n	chi ye ga
go tti lē	da nu ba lu
ni li	ye n tha
ga ttaī na	ju nu gu
ka ra li	• • yi di
mitta pa	lla mu le ni
pu ttu ga	li

DARUVU - 5. "VINNA VIMPAVĒ MĀ"

Madhya māvathi rāgam-Adi thālam.

ri ma ni
sa ri ma pa ni śa
ni ma ri
śa ni pa ma ri sa

PALLAVI

ri ma ri sa sā sa ni pā ri ma ri ma pa ma rī ri sa
vi nna vim pa vē mā • chi nni mru • ga • mā • •

ANUPALLAVI

ri ma ri ma pa ni sa ri sa sa ni- pa pa ma ri sa
yi • nne la dā • rithō ni pudu- mā • ma navi

CHARANAMS

1. ri ri ri ri-ri ri ri sa ri ma pa ma ma ri ri sa
sa vi na ya gu ni ya ni cha nu va ri ya ni ka ni

ni sa ri-sa sa sa ni pa ni sa rī ri ma pa ma ri sa
si vu du da ya nu ni nu |jē • • ko • nnā • dē • •

ri ma ri ma pā pa pa pa pa pa-pa pa ni ma pa
bhu vi ni • bhā gya mu bo ga da tha ra mā ha ru

pa ri sã ni pa ni sa	pa ni sa ni pã pa ma	ma ri ri sa
che vi lō namru thamu	chi • • • lka ga •	su • ddi ni

(2nd and 3rd charanams to be sung in the same way)

2. do ra la chen tha la nu	di ri gē	vā ri ki
ji ra pu nyam bu lu	chē ru ga	dē •

ga ri ma mi ra pa rō pa	kā ra mu	gā vu na
ma ru va ka rā jā sikha	ma ni kima	• ma na vi

3. mā kī kā rya mu	ma sa la ka	chē yu mu
nī ku mro kke da mu	ne na ru na	nu • •

a ka lpa mu ni thya	sē va vā	ti lla ga
jō ka nu sã ha nu tha	sō ma skandha	mu rthi tho

DARUVU - 6. "THE LU PA VA YYĀ"

(As in Daruvu-2)

Sāvēri rāgamu - Ādi thālam

sa ri ma pa da śa
śa ni da pa ma ga ri sa

PALLAVI

;pa da śā; śā; śa ni da pa dā

• thelu pa • va • • • • yyā

; pa ma pa da ni da |pa da pa ma pā da pa dā

• mā |ma • na • vi

; pa da śa ri ġa ri-śā śā śa ni da pa dā

• thelu pa • • • • va • • • • • yya

; pa ma pa da ni da |pa da pa ma pā da pa dā

mā |ma • na • vi

; pa da ni da pa - ma ma ga rī sa ri pa ma

• chilu va • la • rā

ga ri • ; ri ;

ANUPALLAVI

; pa da śā;-śa ri śā śa ri śā

• pa lu mā ru

; sa ri ga ri śā śā ; śa ni da pa dā

• sam • • ka ru ni • thō • • • •

; pa dā ri śā -śā śā śa ni da pa dā

• bha • ktha va sam• ka • • • ru

pa ma pa da ni da pa ma ma ga rī-sa ri ma pa || dā

ni • • thō • • •

(Thelupa)

CHARANAMS

1. ;pa da pā ; - pā pa ma da pa dā

• chala pa • tti • • ka • • chi

; pa ma pa da ni da pa da pa ma ga ri rī

• na • tla • • • ye

; sa ri pa ma ga ri-sā sā sa ṇi dā

• sa ma ya • min • thai • • • •na

; sa ri mā mā pa ma pa da pā ;

• lē • dā •

; pa da śā ; - śā ; śa ri śā

• thala pa • ren du

; sa ri ga ri sā śa ; śa ni da pa dā

• jā • • • mū lā • • • • • ye

; pa dā ri śā- śā ; śa ni da pa dā

da • du phi ryā du

pa ma pa da ni da pa ma ma ga rī-sa ri ma pa || dā ||

lē dā • • ye • • • • • || • (Telupa)

(The 2nd and 3rd charanams in the same way to be sung)

2. pō di mi sa mu kha mu na

bō nī ru le n thai na

ā du vā ra ni nī • • vai na

na da rin chi sā mi thō na
(thelupa)

3. tha da vu sē ya ka le mma ni

tha ru ni pai da ya chē yu ma ni

vi di di ki ra mma ni sā ha bhū • •

vi bhu dai va mu thō • • • bū ni ||
(thelupa)

DARUVU - 7. "PO LA THI INTAI NĀ"

Panthuvarāli rāgam - Ādithālam

ra gu mi da nu

sa ri ga ma pa da ni śa

śa ni da pa ma ga ri sa

PALLAVI

; sa ri gā pa ma-gā gā rī rī sā ; ; - pā pā pa ma-ga ma ga ri

• po la thi yin • thai • nā da | ya • • pu ttuna • ta • vē • • •

sa ni-sa ri gā pa ma-gā gā rī rī sā ; ; ;

• • po la thiyin • thai • nā da | ya

ANUPALLAVI

; pa da pā dā-śa ni śā śa ni śa ri sā ; ; ;

. hā lā ha la mu • thō bu • tti • na

; pa da pā dā śa ni śā śa ni śa ri s̄ā;;-s̄ā ni da pa ma ga ma ga ri | | sa ni

ha la ha la mu • tho bu • tti • na • • a nne • kā • ni • ki • • | | • •

CHARANAMS

1. ; sa ri gā pa ma-ga ma gā rī rī | sā ; ; -pā pā pa ma-ga ma ga ri

chelleli i • llu • ko ddi chē | si • • me lane • yo • jja • •

sa ni-pa da pā dā-sā ni sā sā ni sā rī | sā ; ; -sā ni da pa ma-ga ma ga ri || sa ni

• • pa • lla va pā • ni ba • tti • | na • • pā pa • ja • thi • ki

(polathi)|

(2nd and 3rd charanams to be sung in the same way)

2. kū ri mi tha mmu la me • | di • • kon de gā ni ki

la-dū ri ne la tha la nē | chē • dō sa kā ri ki || (Polathi)

3. cha na vi ni vē du ta chā | lu • • chā nē pō vē

mē nu theli ya ni vā | ni • • mē na māma ku || (Polathi)

DWIPADA - 11: "OH DĪNA MANDĀRA"

Yadukula kambhōji rāgam - Ādi thālam
(Khandagathi)

ri ma di
sa ri ma pa da śa
ni di ma gu ri
śa ni da pa ma ga ri sa

pa da śa śa śa ni dā pā pa - pa da śa pā-ma ga ga ri ri
oh • dī naman • • • dā ra yō • • na gā gā • ra • • •

sa sa rī ri-ri ri pa ma gā rī sā sa sā sā sā ,
oh • da yā sā • ga • ra • yō su bhā kā ra •

(other lines to be sung in the same way)

vā mā kshi gouri dē-va ra rā ka gō ri

kā mu ni chē dooli | gā li chē sōli

ka ra gu chunna di chā la kaliki yīvē la

ka laya rā va yya san kara chakkanayya |

DARUVU - 8. "YĒ LU KŌ VA YYĀ"

Sourashtra rāgam - Misrachāpu thālam

ra gu ma di nu
sa ri ga ma pa da ni śa
śa ni dā pa ma ga ma rī sa
Sā , sa ni dā,
ye • lu • kō
sa rī ma ga mā ga ri
va •

rī • pā pa ma
• • cha kka •
ga mā ma ga rī
na • yyā • •

da dā śā śā
thā • la lē
śa ni da ; ni da pā

pā, da pa pa ma
ga mā ga ri rī
bā • la • •

sā • sa ni dā
nē • lu • ko
sa rī ma ga mā ga ri
va • yyā • • • •

rī, pā pa ma
• • in tha •
ga mā ga ri rī
tha • da • •

sā , sa ni dā
vē • la • rā
sa ri, ma ga mā ga ri
va • yyā • • • • • •

sā, ; ; |

• • • •

ANUPALLAVI

dā, śā śā
yē • lu kō

sa sā sa ri sā
sam • ka • ra

dā, śā śā
kā • la ga

śa ni dā ; ni da pā
rva • • • ha • ra

da,, śā śā
phā • la lō

śa ni dā ; ni da pā
cha • na • ha • ra

pā, da pa pa ma
lī • lā • vi •

ma ga ma ; ga ri ri, ||
hā • • • ra • • || (Yēluko)

CHARANAMS

1. pa pā pā pa ma
mo la ka the •

ma ga mā ; ga ri ri,
mme • ra • la • ku

sa rī ma ga ri,
gu lu ku • thu

sa sā sa ni da,
mmeda la • ku

sa ni da ; da, sā
tha • lu • ku ve

sa ni sā ; ri sa ri,
nne • la • la • ku

sa rī ga ma pa ma
nu lu ku • ra •

pā, da da pā
chā la • •

da dā śā śā
me la ku va

sa sā sa ri sā
dē • ni • ya

da dā śā śā
lo lu ka ga

śa ni dā ; ni da pā
ka • la • ka • la

da dā sā sā
pa lu ku rā

śa ni dā ; ni da pā
chi • lu • ka • la

pa pā da pa pa ma
ka lu ku • mā •

ma ga mā ; ga ri rī
bā • • • la • •

(nēlukō)

(2nd and 3rd charanams to be sung in the same way)

2. Mā ru rā
bā ru rā
jē ru rā
chī ru rā
mī ru rā
dū ru rā
gō ru rā
gē ru rā

yi di ken tha
sa yya nu
nī pē ru
chā la
thi ri ya nī
che lu la nu
vī ru la nu
bā la (Nēlukō)

3. Sō lu rā
dū lu rā
dē lu rā
mā lu rā
mē lu rā
chā lu rā
rā lu rā
bō lu rā

va la pu na
vi ra hā bdi
ma mu ba thi
chā la
yī va ga
sa thi ja va
lē dī ge
bā la ||

(Nēlukō)

DARUVU - 9. "SINGĀRAMPU PALLAKI"

Sankarābharana rāgam-
Misrachāpu thālam

ri gu ma di nu
sa ri ga ma pa da ni śa
śa ni da pa ma ga ri sa

PALLAVI

1. • sa ri gā ga ma ma ga ri ri sa sa ni
• sin gā ram pu pa • • lla • ki
- sa rī sa ni da ni sā, ma ga ga ri
chelu vu • jū da vē • • • • •
- sā, -sa sa gā ma pā ma ma ga ri ri sa sa ni
• sin gā ram • pu pa • • lla • ki •
- sa rī sa ni da ni
che lu vu • jū da vē

ANUPALLAVI

- , ma pa da ni śa śa sa ni dā pā pā
• sa m gī • tha mē la • • mu thō
- ma-ma ga mā pa da pa ma ga ma pā ; ga ma ga ri || sa ||
nu sa , nnu thi n chī ni • dē • vu • ni • • || • ||
(Singārampu)

CHARANAMS

1. • ma ga mā pā pā pa pā pā pa ma
• ji • gi min chu ja la pu tha •
- pa śa śa ni dā pa ma ga ma pa ga ma ga ma
jī • ni • • pa • nnan • • ga • mu •

ri-ga ma pa da pa ma
• bi gu vu • nin •

ga ma pa-ga ma ga ri
du bu • ru • sã •

sa-pã pa ma gã ma ga rĩ
• pinje • • lu • •

ga ma pã ; ; ;
nu • • • • •

ma pa pa ma gã mǎ
ni ga ni • ga ya

pa da ni sã sã
nu • • pa chchi

, sã ni sã rĩ rĩ sã
• pa ga dam • • pu

sã sã ni dā nĩ sã
dan • • • di yu

ma pa da ni sã
ma ga rã • la

da ni sã ni dā pã pa ma
ni • ga • • rã la

pa sã sa ni dā pa ma
ma n chi • • cha •

ga ma pã ; ga ma ga ri || sa ||
tta • mu • ga • la • • || • ||
(Singārampu)

(2nd and 3rd charanams to be sung in the same way)

2. chi ru tha pa
chē si na
ku ru vin da
kō nu gu bba
ja ri ga kan
ja mi li na li
o ra gu bi
ki ru lu bi

chcha la ga chchu
tha bu ki di
mu la kī lu
lu • •
da na lli na
din du lu nu
lla lu pa ttu
lla lu ga la ||

3. sa ri jī ni
sa ga lā th thi
ha ri nī la
ththe ra kã

ku ttu la
me ththa lu
mu la nu ka
llu nu

hu ru min ju
no ra paina
pa ra ga gu
pa ttu thō ra

pū sa la
ku chchu lu
rā la mu
na mu lu gala

DARUVU - 10. "KAMALĀYA THĀ KSHI RO"

Bhairavi rāgam - Ādi thalam

ri gi ma di ni
sa ri ga ma pa da ni sa
ni da ma gi ri
sa ni da pa ma ga ri sa

PALLAVI

1. ; ri ri sā sā-nī sā ri sa sa ni ni da

• ka ma lā ya thā • • • kshi • ro •

da pa s̄a ni ni da pā

• • ka nu go na vē

ma ga ma pa ma ga rī

nē • ti • vin • tha

sā-sa ri sa ni dā-nī sā ri ga ma pa da pa

• ka nu go na vē nē ti vin • • • • •

pa ma gā rī ;

tha • • • • •

sā ; ; ; |

• • • • •

ANUPALLAVI

; pa ma pā da ni-nī s̄ā s̄ā s̄ā
• a ma ru lī • su ni kū di

; ni rī s̄ā , ni
• ga mu sē • yu

ni ni da pa-pa ma pā || da ni ||
vin • • • tha • lu • • || • • ||

(Kamalāya)

CHARANAMS

1. ; pa pa dā pā-pā ; pa da nī
• ka la vā du ga • mma • ni

; - da ni s̄ā s̄ā
• ka pu ram pu

nī s̄ā rī s̄ā s̄ā ni ni da
vi da • • mī • ya •

da pa-pa ma ni ni da pa-ma ga ma pa ma ga ga ri
• • ba la vai • ri • kā • • • lā n ji • • • •

sā-ri ga mā mā
• ba • • tti

pa ma pa da pā pā
rā • • • ga •

; pa ma pā dā-nī nī s̄ā s̄ā
• ma la ya ja pa va nu du

; nī • s̄ā rī
; man chi su

s̄ā s̄ā ni ni da pā
ra ti • vī • va

; ni gā rī s̄ā-nī s̄ā ni ni da pā
• na lu va vi nu thi • sē • ya

; s̄ā nī da pā
• ve la ya va

ma ga ri ga ma pa da pa || da ni
chchu • dē • vu • ni • • •
(Kamalaya)

(2nd and 3rd charanams to be sung in the same way)

2. ga ri ma ja mu du kun che

kath thi kē

|de mu bū na

va ru nu du cha lu va pā

va da lu

|vē ya

gu ri kā dai na chan dru du

go du gu nu

|ba da ga nu

dhari yim pa som pu na

da na ru de

|va dē vu ni

3. ga ru da ki nna ra ya ksha

gan dha rva

|pa thu le lla

mu ru pu min chi na gā na

mu lu chē

|• • ya ga

sa ra sa ram bhā du lu

ja tha gū di

|na ti yim pa

ha ri thō na vvu chu va chchu

va ra sā hēm

dru dē vu ni

DARUVU - 11. "KADALIMPAKU RÖYT"

Nādanāmakriya rāgam - Ādi thālam

ra gu ma da nu
sa ri ga ma pa da ni
ni da pa ma ga ri sa ni

; sa ri mā ma ma-ma ga mā ga ri rī
-ka da lim pa ku ro • yi pa • lla

sā-ga ma pa da pa ma
ki ga da la • nī ku

ga ma pa ma-ga ma ga ri
rō • yi • chā • la

sa ni-sa ri mā ma ma-ma ga mā ga ri rī
• • ka da lim pa ku-rō • yi pa • lla

sā ; ; ;
ki • • •

ANUPALLAVI

; pa da dā dā-pā pa ma da pa dā
.mru du vai na jam ga • ma • yya

pā pa ma pā dā
mē nu • no chchi

pa da pa ma ga ma ga ri | | sa ni
ni • • • aa • aa (Kada)|

CHARANAMS

1. ; sa ri mā mā-ma ga mā ga ri rī
• ha ru vu ga me • lla me • lla

sā-ga ma pa da pa ma
ne ya du gu • li da

ga ma pa ma-ga ma ga ri
rō • yi • mā • • •

sā-pa da dā da da-pā pa ma da pa dā

• pu ra vai ri ki ba da • li • ka

pā pa ma pā dā

bu tta • po yyi

pa da pa ma ga ma ga ri | sa nī ||

ni • • • • ā • ā • • • • • • ||

(Kada)

(2nd and 3rd charanams to be sung in th same way)

2. ma ra li bhu ja mu la dan

de-mār cha va la

ha ri vi rin chyā di sa nnu thu

da la ya bo yyī

dō yi-indra

ni-ā ā (Kada)

3. thi nna ga na da va nī ya rō

yi-thī va ra mē la

nu nna brahmā da mu le lla

nū ga bo yyī

rō yi-ku kshi

ni - ā ā (kada)

DARUVU - 12. "PĀ DĀ VA DHĀ NA MU"

Panthuvarāli rāgam-Ādi thālam.

ra gu mi da nu
sa ri ga ma pa da ni śa
śa ni da pa ma ga ri sa

1. pa da pā; mā-gā pa ma ga ri sa ṇi
pā • dā • va dhā • • na • mu

sā ga ri gā mā

pā • da ga ma

pā mā dā pa ma

na mu ba hu •

pā dā pā śa; śa ni rī śā

pa rā • ke • chcha • ri ka

pā śa ni dā pa ma

dē vā • • di •

pa da pa ma ga ri ga ma

dē • • • va • • • ||

(The other lines in the same way to be sung)

2. pā dām bu ja mu la

mu nu lu-pū jin

pa rā ke chcha ri ka

dē vā di

che ru • ba hu

dē va !!

3. I di gō in dru du na lu

di di gō sa

pa rā ke chcha ri ka

dē va di

• ma nu du

dē va !!

4. I di go punya ja nu

di di gō ja

pa rā ke chcha ri ka

dē vā di

lē su du

dē va !!

5. I di gō gan dha vā hu
di di gō
pa ra ke chcha ri ka
dē vā di

dhanē sudu

: va !!

6. I di gō yī sā nu
di di gō
pa rā ke chcha ri ka
dē vā di

gī rvā nu lu

dē va !!

DARUVU - 13. "YENTHVEDUKA LĀYE"

Panthuvarāli rāgam-Jampa thālam.

ra gu mi da nu
sa ri ga ma pa da ni śa
śa ni da pa ma ga ri sa

• pa pa pa ma
• yen tha vē •

ga ma ga ri sa
du ka lā • ye

sa ri ga ga ma
ni • pa da ka

pa ma pa ma ga ri-sa ri
yi llu chū • • • da

ga ma-pa da pa ma
• • nen thavē •

ga ma ga ri sa
du ka lā • ye

sā • •

ANUPALLAVI

• sa sa sa sa
• kan thu da ma

śa ni da ni śa
nu na ku yō •

sa sa ni da pa
gya mu, va him

pa ma pa ma ga ri-sa ri | ga ma
pa ga nu • • • • • || • • ||

(Yentha)

CHARANAMS

1. pa pa pa pā
pa si di ni

pa pa da pa ma
ggu la, mi sa •

pa da ni da ni
mi sa lā • du

śa ni ni da pa
ku • dya mu la

śa śa śa śa ni
bo sa ga vrā •

da ni da pa ma
si na ja la •

śa ni da pa ma
pu • tha, chi •

ga ma ga ri sa
ththa ru la • •

pa pa pā da
ba sa kem pu

śa ni dā ni śa śa
pa • ga dam pu

śa ni śa ri śa
pa lu thō • ra

śa ni dā ni śa śa
ba n • dha mu la

śa ni śa ri śa
na sa mā • na

śa ni dā ni śa śa
va • • jra mu la

śa śa ni da pa
na ma ru tha lu

pa ma-pa ma ga ri-sa ri || ga ma ||
pu lanu • • • • • || • • ||

(Yentha)

(2nd & 3rd charanams in the same way to be sung)

cha la gu rā
chchi na thō ra
na la ru pa
na na ti kam
ve la he chchu
mu la mē lu
la li tha muga
ran ga va
ku ru vin da
ppa ra kō lla
ba ra gu me
ba ttu tha la
va ru sa, ka
vvā ji cham
do ra yu pu
dhū pa vā

thna mu la gu
nam bu la nu
chcha la min chu
ba mu la
ve li pu tta
ka ttu lanu
mu th the mu la
llu la nu !!
ma nu la cha
man cha mula
ththa la nu hum
ga da la
stū ri ja
da na mula
vvu la di vya
sa na la !!

DARUVU - 14. "YIDIGŌ KOLUVAI UNNADI"

Kuranji rāgam-Ādi Thālam.

nu ri gu ma di
sa ṇi sa ri ga ma pa da
da pā ma ga ri sa ṇi sa

PALLAVI

; sa ri gā mā-ma ga ga ri sa ṇi ṇi
• yi di gō ko lu • vai • • u • nna

sā ; ; -ga ma
di • • hi ma

pā pa ma-ga ma ga ri
gi ri • ku • mā •

sa ṇi-sa ri gā ma pā ma-ma ga ga ri sa ṇi ṇi
ri • yi di gō ko • • lu • vai • u • nna

sa ; ; -ga ma
di • • hi ma

pā pa ma-ga ma ga ri
gi ri • ku • mā •

sa ni "
ri • " (Yidigo)

sā ; ; ;

di • • •

||

ANUPALLAVI

; ma pa ma ga mā-pā pā pā pā
• ma da na • ha ru ni rā ka

; ma ga mā pa ma
• ma di nī • •

ga ma pa ma ga ma ga ri || sa ṇi ||
vē • la • gō • ri • • || • • ||

(Yidigo)

CHARANAMS

; sa ri gā mā-ma ga ga ri sa ṇi ṇī
• ja la ka mu lā • di • he chchai •

sā ;; -ga ma
na • • ja ri

pā pa ma-ga ma ga ri
ga chi • ra • ga •

sa ṇi-sa ri gā mā-ma ga ga ri sa ṇi ṇī
tti • ku lu ku mu thyā • la • sa • ru

sā ;; -ga ma
la • • gu ru

pā pa ma-ga ma ga ri
la mī • da • ju •

sa ṇi-ma pa ma ga ma ri-gā mā pā pa ma
tti • -ne la va n ka • jo l nu du •

pā ;; -ma ga
ta • • ni •

mā pa ma-ga ma ga ri
ggu ga la ya • • •

sa ṇi -sa sa ri ga gā-gā gā ma ga mā pa ma
tti • -thi la ka • mu di ddi pa • lu • •

pā ;; -ma ga
ku • • chi lu

| mā pa ma-ga ma ga ri || sa ṇi ||
| ka jē • tha • ba • tti • || • • ||

(Yidigō)

(all the other charanams to be sung in the same way)

2. ba n ga ru pā pa ta bo
ttu • • pa
lu ra n gai na rā vi rē ka

chcha la bu ga da

- | | |
|-------------------------------------|-----------------------------|
| lu • • ra | thnā la ba vi ra |
| lu - sru n gā ra m pu vajra mu | |
| la • • je | si na ka mma |
| lu - sa n gathi ga da ri yi n | |
| chi • • san | ka ru ni yi lla lu (Yidigo) |
| 3. mu ru pu mu ththe m pu mu n ga | |
| ra • • mo | ha na mā li ka |
| lu - me ru gu chi n du saramu | |
| lu • • ma | nna la thī ga |
| lu - sa ra pe na lu pa tha ka mu | |
| lu • • sa ra | sa hā ra mu |
| lu - chi ru tha kem pu la kuthi kam | |
| tu • • che la | ga jā va rā lu (Yidigo) |
| 4. ka n ka na sa ra mu | |
| lu ā ā gou | da sa rā |
| lu - kan ka na mu lu san ku | |
| lu • • gā | ju lu nga rā |
| lu-po n kai na san di dan da | |
| lu • • po sa | ga kē yū rā |
| lu-ko n ka ka tha na ra mē | |
| na • • gu na | va n thu rā lu !! (Yidigo) |
| 5. chi ru ga n ta lu no dyā na | |
| mu • • ji gi | li mo la nū |
| lu-ku ru vin da mu la ga jje | |
| lu • • ko ma | rai na ya nde |
| lu-po ra lani pillan dlu kulu | |
| ku • • bo | chchi ri kā ya |
| lu-pa ra ga sā hen dru dē vu | |
| ni • • bhā | gya vanthu rā lu (Yidigo) |

DARUVU - 15. "AMARAPATHI MROKKE"

Ghantā rāgam-Jampa thālam.

gi ri gi ma ni
sa gi ri gi ma pa ni śa
ni da ma gi ra
śa ni da pa ma gi ri sa

1. pa da pā-mā pa da pā
a • ma ra pa • thi

ma ga ga ri sa
mro • kke • •

sā ga ga ri
ye chcha ri ka

sā sā sa
pa rā ku

ga ga ma ma ma
a na lu du •

mā pa ma gā rī
mro kke • • •

gā ma pa da
ye chcha ri ka

pā pā pa
pa rā ku

(the other lines to be sung in the same way)

2. ja mu du
ye chchari ka
cha nu vu na nai
ye chcha ri ka

mro kke
pa rā ku
ru thi mro kke
pa rā ku !!

3. ja la vi bhu du
ye chcha ri ka
dha na du du
ye chcha ri ka

mro kke
pa rā ku
mro kke
pa rā ku !!

4. yī sā nu
ye chcha ri ka
yi tha ra devathalu
ye chcha ri kka

du mro kke
pa rā ku
mro kke daramma
pa rā ku !!

5. da su lu
mro kke da ru
sri sā ha
dē va rā

mu nu lu
pa rā ku
vi nu tha
ni pa rā ku | |

DARUVU - 16. "NĪ VĒ DAI VA SI KHĀMANT"

Sourashtra rāgam - Adī thālam.

ragu ma di nu
sa ri ga ma pa da ni śa
nu di ma gu ra
śa ni dā pa ma ga rī sa

PALLAVI

1. ;da da śā ; - śa ni dā ni da pā
• nī • vē • dai • • va • si

mā pā dā pā
khā • ma ni

mā ; ga rī rī
nī • • • vē

; sā , ni dā - sā rī ga ma pa ma
• dē • va chi dā • nan • • •

gā rī rī ;
dā • • •

sā rī ga ma pā

2. dā da da śā rī śa śa ni dā ni da śā
• nī • vē • • dai • • va • • • si

mā pā ni da da pa
kha • ma • ni •

pa ma ma ga ga rī rī
nī • • • • • vē

; sā , ni dā - sā rī ga ma pa ma
• de • va chi da • nan • • •

gā mā ma ga rī
dā • • • •

;;; ||

ANU PALLAVI

; da da sā ; - sā sā rī ;
• nī • vē • nā • pe •

; sa sā ri sā
• nni dhi ka ru

sā ; sa ni dā
nā • • • •

pā da da śā ; śa ni dā ni da pā
• ni • dhi • • • • •

pā ; da da pa ma
sō • mā • • •

ma ga rī sa ri ga ma || pā ||
skan • • dā • • • • • || • ||
(nī ve)

CHARANAMS

; nī dā pa pā - mā mā ma ga rī
• ka da la ni tri pu ra • ma

sā rī gā rī
hā • • ta

sā ; sa nī dā
vi • • •

; da da sā ; sā rī ga ma pa da
• kā • lā • gri u nī • • •

nī • da pā ;

; da dā śa śā - śa ni dā ni da pā
• ma da nu ni rū • • pa • pa

mā pā dā pā
yō • ni dhi

mā mā ga rī rī
ga la chi • na

; sā • nī dā - sā rī ga ma pa ma
• ma n da ra - gi ri ni • • •

mā ; ga rī ,
vē • • • • •

sā ; ; ;

; ni dā pa pā-ma ga mā ma ga rī
• be da ra ni ga • ja da • a nu

sā rī gā mā
jā • dha mu

pā ; pā mā
ne • ththi ki

; pā • pa mā - dā dā nī ;
• pe • dda pi du gu nī •

śā ; ; ;
vē • • •

; da dā śa śā - śā rī gā mā
• ga du mu chu di ri gē •

gā rī rī śā
ya n dha ku

śā śā nī dā
ni ki la ya

; dā , śa śā śa ni dā ni da pā
• kā • la ya mu • du nī • •

pā ; da da pa ma
vē • • • • •

ma ga rī sa ri ga ma || pā

(nī vē)

(the other charanams to be sung in the same day)

2. ghō ra sa ma na va

kshō gi ri

nu ggu ga

go tti na pa vi nī

vē • •

nā ra si m ha bī

ra mma nā

chi na yu

nnatha sarabhamu nī

ve • • •

bō ra na ga ra la mu
ka ba li n
bhū tha nā dhu dī
ve • • •
kū ri mi thō go li
chi na vā
ko n gu pa sin di yu
nī • • •

chi na ve nu

ra la mu nu

ve • • •

3. chi ru tha tha pa si pā
la mu vi la
jī va ka ra ni nī
ve • • •
ha ri vā sa va bra
hmā di de
kā dhā ra mu nī
ve • • •
ga ri ma thō da ni ja
bha kthu la
ka lpa tha ruvu nī
ve • • •
gu ru thu ga bhō sa la
sā ha na
ku la dai va mu nī
ve • • •

si lu sa n

va tha la

pā li ti

re n dru ni

DARUVU - 17. "JAYA MANGA LAM"

Ghantā rāgam - Jhampa thālam

(Same as in Daru - 15)

sa ga ri ga ma pa ni śa
śa ni da pa ma ga ri sa

PALLAVI

da pa ma da pa
ja ya ma n ga

ma ga ga ri sa
lam ni thya

sa sa ga ga ri
su bha man ga

sā sa sā ||
lam

CHARANAMS

1. da pa ma da pa
mo la ka cha n

ma ga ga ri sa
du ru pū • vu

sa sa ga ga ri
ga la vē • lpu

sā sa sa sa
rā ya ni ki

ga ga ma ma ma
tho lu ku (ju

ma pa pa ma gā rī
pu la ga • • ttu

ga ga ma pa da
do ra pa • tti

pā • •
ki • •

ga ga ma ga ma
chi lu ka bā

pa pa dā pa
bā • rou thu

ma ma pa da pa
bi lu ku mā •

ma pa pa ma gā rī
rchi na vā • • ni

ma ma pa da pa
ka la ra tho li

mā pa da pa
jē jē • la

ma ga ri sa sa

na na chu che li

|pā • • • ||
|ki • • • ||

(2nd and 3rd charanams to be sung in the same way)

2. pa ra ma mu ni

bhā vu ni ki

ma da nā rthi

ma thi ki sa thi

ka ru nā ra

kā mu ni ki

sa ra sa ga thi

syā ma la ku

vi nu thā nu

dē vu ni ki

ha ra na chana

ki • • •

sā pa gā

sō mu ni ki

kō ma la ku

nu • • • ||

3. ka da li rā

kā la sa m

ve da da vē

vi pu la ku cha

nu di vō ni

ne du hā ra

ka da ra sā hā

na m bi ka ku

do na bū nu

hā ru ni ki

na li dā lchu

ku • • •

cha du vu lī

mu la vā ni

nru pu brō chu

nu • • • ||

DARUVU - 18. "ĀRAGIMPAVAYYA"

Nādanāmakriya Rāgam - Ādithālam

ra gu ma da nu
sa ri ga ma pa da ni
ni da pa ma ga ri sa ni

PALLAVI

; sā ṇi sa rī - gā ga ma gā rī
• ā • ra gim pa • • • va

sā ; ; ga ma
yya • • mro •

pā pa ma - ga ma ga rī
kke • • ma • yya •

sa ṇi - sā ṇi sa rī - gā ga ma gā rī
• • • ā • ra gim pa • • va •

sā ; ; - ga ma
yya ; • mā •

pā pa ma ga ma ga ri
ya • • ya • • •

sa ṇi - sā ṇi sa rī - gā ga ma gā rī
• • • ā • ra gim pa • • va •

sā ; ; ;
yya • • •

ANU PALLAVI

; mā , ma mā - mā mā mā pa ma
• kū • ri mi gou • ri thō

gā ga ma gā rī
kon da • vī ti

sā sa ṇi sa ri gā || rī
|janga • ma • yya || • |

(āra)|

CHARANAMS

1. ;sa nī sa rī - gā ga ma gā rī
• thi ru vi sa mu lu • pon ga

sā ; ; - ga ma
llu • • thi m

pā pa ma ga ma ga ri
ma na • mu • lu •

sa nī sa rī ma mā - mā mā mā pa ma
mu • va ru gu lu nē thi bū re lu

ga ga mā gā rī
me ru gu dō sa

sā sa ni sa ri gā || rī |
li dde• na • lu nu || •

(āra)|

(The remaining charanams to be sung in the same way)

2. Uū ra gā ya lu kū ra
lu - no lu
mu - sā ra pha la mu lu kan da
cha kke ra lu

chu pa ppu lu
kke ra lu ||

3. ka la van ta ka mu lu pā ya sa
mu - ka la
pa ra mā nna mu lā na vā lu
pa n cha dā ralu

mā nna mulu
thē ne lu ||

4. po lu pai na da dhyō da na
mu • pu li
me la ku mī ga da pe ru gu
mē lai na so n

hō ra lu nu
ti ma jji ga ||

5. ka ma nī ya pa ri ma la yu
tha ga m
ga ma ga ma ni vā si n chu
ka pu ra ma pu

gā ja la mu
vi de mu lu ||

DARUVU - 19. "LĀLI LĀLAYYA LĀLI"

Madhyamāvathi Rāgam-Jampe thālam

ri ma ni
sa ri ma pa ni śa
śa ni pa ma ri sa

PALLAVI

nī sa rī	ri ri sa ri ma	ri, sa,,	nī sa rī sa nī pa
lā li lā	la • yya lā •	li • •	

nī sa rī	ri ri sa ri ma	rī sā,	
lā li lā	la • yya lā •	li • •	

ANU PALLAVI

mā ma ri ma	pa pa pa pa pa	pā pa pa pa	pa ni ma ma pa
lā li vru sha	bha thu rān • ga	lā li bha va	bha n • • ga

pā ri śa śa	śa ni pā ni śa	pa ni sa ni pa pa ma	ma ri ri ri sa
lā li ka ru	nā • • pān ga	lā • • • li dhava	lā n ga • • •

CHARANAMS

ri ri ri ri ri
cha nu vu pe na

ri ri ri ri sa
go na sã • ha

rī pa pa ma
sou ri • ka

rī rī sa
du bā li

ṇi sa ri sã
da na ra jē

sa sa sa ṇi pa
si na mē • ti

ṇi sa rī ri
thyā • gē sa

pa ma rī sa
lā • li •

rī ma rī ma
na na bō nu

pā pa pā
lan da rā

pā pā pa
nan da bdhi

pā ni ma pa
dē • • li

pa ri sã sã
vi ni pen che

ni pa nī sã
da ru nī ku

pa ni sã ni pa pa ma

ma ri ri ri sa |

vi • nu • cha n dra

mou • li • •

(The remaining charanams to be sung in the same way)

2. che li ya la ku
nnu la pa n du
cha li ga ttu
sa nthā sa
ka la ka n ttu
ga na mu lu
ne la mi thō
mi ka dē va

jū da ga
vā ye
pa tti ki ni
mā ye
li ru ga da la
chē ya
su khi yi m pu
rā ya ||

3. pa ra gu ba n
pā li n dla
sa ra sa ma gu
sa ra mu la
ga ri me mu
gu ru lu th ū
su ra kā n tha
su khi yi m pu

ga ru ni ggu
thō da
ra thnā la
llā da
ththe mulu mu n
lā da
lū chē ru
mī ra ||

4. ja la ja sha n
ka la va si
na la sa n ja
na li ku la mu
ka la ya bu lu
ka la ra va mu
yela nā ga
yi m pu pa ra

da mu le lla
n bā se
ma lli ya la
mrōse
gu la gu mu lu
chē se
ku di ra mi
mē sa ||

5. pa ddu ga la
bā na mu la
no ddi ka tho
du da yā dri
mu ddu gu
mō ha m bu
pro ddā ye
bho gī n dra

ma ru du su ma
nū ra
rē ra ya n
jē ra
mma la ke lla
mī ra
su khi yi m pu
hā ra ||

DARUVU - 20. "BATHTHI THŌ DĒVĀDI DĒVUNĠ"

Punnāga varāli Rāgam-Ādi thālam

ni ra gi ma da ni
ni sa ri ga ma pa da ni
ni da pa ma ga ri sa ni

• dā pa mā ma pa pa ma ga ri-ri sa sa sa

• ba ththi thō dē vā • • di dē vu ni

sā, sa-ga ga ri sa

pā • dapa • dmāmu

sā . ri sā.

lo • ththu mī •

, mā ma-mā ma ma-mā pā-pa ma ga ri

• me ththa meththa ga sa • nka ru • ni

ga ga ri ga mā pa da

ne • mmēna gam dhamu

pā • da pā ;

me • ththu mī

(The remaining lines to be sung in the same way)

• sa ththu gā ba n gā ru so mmu lu

cha n dra dha ru na ku be ttu mī

a ththi pū la sa ra mu la nu

ha ru ni si ra muna ju ttu mī ||

che li mi thō ba ra me su che n thanu

jē ri sē va lu chē yu mī

so la pu na nu ha ru srā n thi thī raga

su ra ti chē ko ni vi sa ru mī ||

ve la yu sā ha vi bhu n du chē si na

vi nu thi pa da mu la ā du mula

a la yaka nu dē va de va di de vu ni

kā na n da mu ga ra thi gu du mī ||

DARUVU - 21. "KA NA KĀ DRI CHĀ PU

Saindhavi Rāgam - Chāpu Thālam

di ni ri gi ma
ḍa ni sa ri ga ma pa
pa ma ga ri sa ni ḍa

PALLAVI

sā , sā ;

hō • hō •

sa sā sa ni ḍā

ya na ra • yya

ni sā rī sā

ōh • su ra

ri ga ma ma ga rī

lā • ra mī • ru

sa rī gā rī

hō • ho • • •

sa sā ni ḍā

ya na ra yya

ni sā ri ga mā

ōh • ga na mu

ma gā rī;

la • ra •

ga rī ga ma pā

he • chcha ri ka

ma gā rī ; ||

thō • nu • ||

CHARANAMS

1.

sa sā sā sā

ka na kā dri

sa sā sa ni ḍā

chā • pu • du

ni sā rī sā

gou • rī sa

ri ga ma ma ga ri,

mē • • thu • du

sa rī gā rī

ye na si sa

sa sā ni ḍā

yya nu su khi

nī sā rī ga ma
yi m pu chu •

ma gā rī ;
nnā • du •

sa sā gā gā
ve na ka yya

ga gā gā gā
nā • mā ta

sa gā sa ga ma pa
vi na va • yya •

mā ga mā mā
he chcha ri ka

ga rī ga, ga,
pa ni va ti

ga gā ga ma pā
mu nu jā • mu

mā ga ma ma pā
bā ri thi ru ga

ma gā rī ; |
va • yya •

(Remaining charanams to be sung in the same way)

kha n dē n du
ka n tha mai
re n da va
rē yi
da n dā la
tha na ra vā
yu n du
he chcha ri

dha ru du yē
yu nnā du
jā mu pā ru
ye lla
bhai ra va yya
ki li gā chi
mu • •
ka | |

mī ri na
mi nu si ga
kū ri mi
gū di yu
sā re ku
ri ka mū du

vē du ka
dē va ra
sa thi thō da
nnā • du
ba hu he chcha
jā mu

4.

nuri thi
bha dra kā
pu ra ha ru
po la thi gū
vi ru la cha
ve la yu chu
sa ra sa tha
jā mu bā
a ra si thi
a yya nā

ruga vamma
la mma | |
di ppu du
du ko ni
ppa ra mu na
nnā du
nā la va
ri nī vu
ru ga va yya
ra yya | |

DARUVU - 22. "MĀ PĀ LI DĒ VU NI KI"
Panthu varāli Rāgam - Chāpu tha lam•

(As in Daruvu - 7)

sa ri ga ma pa da ni śa
śa ni da pa ma ga ri sa

PALLAVI

pā, pā pa ma
mā • pā li •

ga ga ma ga ri sā
dē • • vu ni ki

pā, pa ma ga ma
man • • • ga •

pā • ; ;
lam • • •

śa śa ni śa ri śa
ma mu • ga • a nna

śa ni da pā pa ma
tha • • lli ki •

ga mā pa da pa ma
man • • • ga •

ga ga ma ga ri ga ma
lam • • • • •

pā, pā pa ma
mā • pā li •

ga ga ma ga ri sā
dē • • vu ni ki

pā, pa ma ga ma
man • • • ga •

pā • ; ; ||
lam • • • ||

CHARANAMS

- | | |
|--|--|
| <p>1. pā, pā pā
 gan • gā dha</p> <p> pa dā ni sa ni da
 ka ru nā • bdhi •</p> <p> ga mā pa da pa ma
 man • ga • la •</p> <p> pā, pa ma ga ma
 man • • • ga •</p> <p> dā, pā dā
 san • gī tha</p> <p> ni śā rī śā
 ja la jā kshi</p> <p> ni śā śa ri śā
 ma n ga la ku</p> <p> ni śa ni ni da pa ma
 ma n • • • ga •</p> | <p>pa pā pa da pa ma
 ru • ni • ki •</p> <p>ni sa ni da da pa ma
 ki • • di • vya •</p> <p>ga ga ma ga ri sā
 de • • hu ni ki</p> <p>pā • ; ;
 lam • • •</p> <p>ni śā rī śā
 ra si ka ku</p> <hr style="width: 20%; margin-left: 0;"/> <p>śa ni dā ; nī śā
 ki • • • sa rva</p> <p>śa ni dā ; nī śā
 dē • • • vi ki</p> <p>ga ga ma ga ri ga ma
 lam • • • • • </p> |
|--|--|

(The remaining charanams to be sung in the same way)

mu ditha sa m	ka ru ni ki
mō ha nā	kā ru ni ki
ma da na sa m	hā ru ni ki
man ga	lam • •
sa da yā	pā n ga ku
smara jī va na	dā yi ni ki

3. madavathi ki
ma n ga
ra hi ga la
rā ja mou
ma hi pā la
ma n ga
gu ha ka ri
kū ri mi
ma hi tha gu
ma n ga

girijaku
lam • • • ||
thyā ge su na ku
li ki sā ha
dē vu ni ki
lam • •
mu khu la nu
thō ga nna
nā dhya ku
lam • • ||

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CHAPTER VI

LAUDABLE QUALITIES OF SHAHAJI

6.1. SHAHAJI'S ART OF LIVING

The capital of Shahaji's kingdom was Tanjore where there was big Siva temple, called Bruhadiswaralaya. There were a number of Siva and Vishnu temples in his domain. One such temple in Tiruvarur about 20 K.M. away from Tanjore, was called Tyagesa temple. "Tyaga" means sacrifice, detachment, ever giving, donating, losing for the benefit of others. The deity of the temple was Thyagesa otherwise called Siva. The saint Tyaagaraaja was named after this deity since he was born in Tiruvarur. King Shahaji was Siva's devotee attached to Tyaageesa temple. His personal as well as the family god was Tyaageesa. The story in Pallaki Seva Prabandham was woven round Siva and Parvathi. Opposite to the Siva temple was the temple of Parvathi called Kamalambika.

Shahaji had both poetic imagination and musical talent. He was successful in weaving a small story, leading fitting characters, dialogues, dars and dramatical form and brought out a lasting sangitha Nritya Nataaka. Pallaki Seva Prabandham is a musical dance - drama par excellence which had been enacted in the streets of Tiruvarur on the occasion of Brahmotsava celebrations of Thyagesa God of the temple yearly for long.

6.2 SHAHAJI'S PHILOSOPHY OF LIFE

Shahaji Mahaaraaj is a noble man who is well versed in sastras. He is an adept in music. he has composed many songs. He has learnt a number of languages. He is a theist who worshipped all Gods. His darbar is adorned by pandits just as in the case of Krishna Devaraaya. He has encouraged and favoured different learned persons in his country. Above all he is a good ruler.

The Sankara Pallaki Seva Prabandham, the Vishnu Pallaki Siva Prabandham and Tyagesa Padams, to quote a few famous compositions of him are devotional works. The devotion in these works is very ardent. Hari and Hara are the same for him as he has the abheda drushti. He can't be catagorised as saivite due to Sankara Pallaki Seva Prabandham or as Vaishnavite on account of Vishnu Pallaki Seva prabandha. He is a true Hari-Hara bhaktha (devotee). He praised Brahma also. He did not leave any God or Goddess without due traditional respect. All the Gods are same for him. He is a man of monism as he has seen oneness in every devine being.

It is difficult to fix him in any of the three categories, adwaitam, dwaitham and visishtadwaitam. He neither discussed the three schools of thought nor patronised any one school of thought. That he is not very particular of any of them, shows that he is more a philosophical ponderer than a religious practitioner

One can observe that there is some internal and devine force guiding him through out his work. He has simply lived in a devotional fervour not to set any example in philosophical creeds. He worshiped his own family deity Kamalamba of Tiruvarur throughout his life and his devotion was always pure and ardent.

6.3 SHAHAJI'S RELIGIOUS TOLERANCE

Shahaji's religious outlook is unique. His is a typical Hindu devotee. There were people of other religions in his country and other sectarians in his court. He has no ill will for those people. As a devotee he saw godliness in all religious practitioners. As a ruler he respected and protected all equally.

Religion is different from philosophy. Religion is god centered and home practice oriented. It is traditional. Belief is the central point in a religion. There may be a theory behind to explain all the issues and conclusions to harmonise them. The theoritical issues have a limited rational approach to the extent that there is no internal contradiction in the methods and practices in a religion. Further, faith dominates every argument.

Religion has a physical support and protecting strength developed among the persons of the same faith. It comes by their practices and movements. When faith in religion goes beyond its limits of rationality it becomes superstitions.

That is why every religion at one time or other becomes superstitious. Religion has some philosophy behind. But philosophy can be without religious support. Philosophy can guide a person without religious attachment. So philosophy is independent. The common factor in religion and philosophy is spirituality. Religion's basic nature as already stated is belief. Philosophy's basic nature is spirituality. Religion to sustain itself has to give a form to spirituality.

Spirituality is an external light in religion. Spirituality is its own candle. Thus spirituality is light and lamp in philosophy. Spirituality is self primer and self explanatory in one's life. The meaning of life, the manner of life, the aim of life, and the end of life and life after the life if any are explained by philosophy. The sweetness of life is philosophy and the truth of life is philosophy. The search for life is philosophy. Love of truth is philosophy and the love of theories is never a true philosophy.

6.4 SHAHAJI'S LINGUISTIC INTEGRATION

Born in a royal family with Marathi as mother tongue Shahaji ruled Tanjore country where the native language was Tamil and the official language was Telugu. He used Telugu as his medium as he felt at home with it. Language is for communication between one and the other. It is a base for expression. It is source for creating understanding. It is a root for any art. Shahaji understood that all languages are equally good and respectable. No language is pure and no language is impure. Knowing exactly the nature and utility of the language, Shahaji Maharaja is not madly attached to any

language. He has not entertained any partiality for a particular language. There is no linguistic fanaticism in him. He has learnt Hindi and Kannada languages in addition to Maratthi, Telugu and Tamil and Sanskrit. He has equal respect and passion for all languages.

The linguistic integration in him has eliminated regional differences also. The king encouraged some other languages also. He composed songs in more than one language. Thus the country was peaceful without language problems during his reign.

6.5 SHAHAJI'S COSMOPOLITAN OUTLOOK

The idea of national integration is more or less spread from the beginning of the struggle for freedom against the British. But from the times immemorial there is a feeling in the minds of the people of this land that they belong to "Bharatha Khanda " in "Jamboo Dwipam". Bharatha Khanda is one, though, it is recognised as northern part and southern part divided by the mountains range called "Vindhya". It is also believed that Bharatha Khanda was ruled by Bharatha, the son of king Dushyantha after whom the country was named as one unity.

There might be different states, dominions, towns, regions or hillside places in Bharatha khanda ruled by various kings and their sub-ordinates. But the whole country was treated as one because of its unique civilisation. The same sastras, languages, mountains, rivers and pilgrim centres, Gods and Goddesses are adored by the people through out the country.

Ramayana dealt with a war between Bharatha Khanda and Simhala island. Bharatham depicts a national war organised between the two groups of kings of the whole country. Though there were some quarrels among neighbouring kings in the country there were occasions that kings or princes from all countries were invited for yagnas, for coronations and for swayamvaras (marriages of Princesses). Religion and civilization were successful in shattering the barriers between the small countries in India.

The spiritual feeling had been one and the same through out the country. Some of the rishies, saints and priests toured all over the country receiving the same honour, respect and worship. Buddhism born in a small dominion state spread through out the country and extended even to the other domains. So philosophically, spiritually, devotionally and religiously the whole country had been tied down as one. The spirit of oneness of the country is nourished from time immemorial by so many ways and means.

As a king of a small country in India, Shahaji had the same spirit of national integration. Though he was a Maharashtrian he was enthroned to the state of Thanjore in Tamil region. He never showed any difference between Maharshtrians, Tamilians, Andhras, Karnatakas and Malayalis. Rather he learnt South Indian languages and invited pandits of various languages and also people to his place for deliberations and festivals. He treated all the people with equal respect. As a composer and musicologist in the art of music he brought unity among people of different languages and regions. He understood that art showed no disparity among regions, languages, castes, and creeds and for that matter the art united people and brought integration among them. He wrote compositions in number of languages.

The king maintained friendly relations with the kings of the neighbouring states. The Maharashtrian kings of Tanjore even invited foreigners to their darbars with love and affection. The way the king ruled the country, the manner in which the king treated his subjects, the diplomacy through which the king maintained his relationship with the kings of other states and the learning with which the king entertained himself and imparted knowledge to the public, illustrate that the great king, Shahaji had the spirit of National integration and understanding.

Shahaji Maharaj inherited the spirit of national outlook from his forerunners. Like the emperor, Chatrapathi Shivaji who was a great hero of national defence, Shahaji maharaja maintained his kingship for the peace and happiness of the people of his country. King Shahaji set an example to his successors in keeping up the national outlook for the integration of the country. His successors followed him in this respect.

6.6 SHAHAJI'S DEVOTION

The Sanskrit word for devotion is "BHAKTI". The word bhakti is derived from the sanskrit root word "BHAJ" which means "to serve". As such service with love is devotion. "Pujyeeshu anuraagoo bhakthihi" - The love for the respectable and for the things of great respect is said to be devotion. It is also said that "anurakthihi pareethathva bhakthi ri rithyabhi dhiiyathee" - devotion is that by which man is fulfilled immortal and satisfied. These quotations are taken from "Naarada bhakthi suthras".

Vyaasa said that interest in worship is devotion. Gargaacharya said that interest in the tales of god is devotion. The sage, saandilya said that to be in true bliss of soul is devotion. The attitude of Vraja gopikaas towards Lord Krishna is devotion. The great scholar Madhusudana Saraswathi defined devotion as the uniform attendance of mind emanated in the remembrance of the almighty. In the Bhaagavatha it is said that "Bhakti is love, inexplicable, desireless, incessant and pure".

Sri Adi Sankaracharya stressed in his "Sivanandalahari" that devotion is one which takes the devotee to the lotus feet of the lord Shiva just as the fallen seeds are attracted to the mother tree (Ankola), metal needle is pulled by magnet, a chaste wife attached to her husband, creeper is bound around tree and just rivers bounce towards ocean. Bearing no malice towards any being, to be friendly and compassionate, to be free from "i" ness and egoism, to see pleasure and pain alike, to be content and mentally united with Lord, surrendering mind and intellect and to be firmly resolved in mind and senses with subdued body is true devotion. In Narada Bhakthi sutra eleven systems of devotions are explained:

Gunamahaathmaasakthi - interest in the qualities & glories (of god)

Rupaasakthi - Interest in form

Pujasakthi - interest in the worship

Smaranaasakthi - interest in memorising

Daasyasakthi - interest in the service

Sakhyasakthi - interest in friendship

Vaatsalyasakthi - interest in love and affection

Kanthaasakthi - interest in a lady

Aathmanevedanaasakthi - interest in self surrendering

Thanmayaasakthi - interest in meditation

Paramavirahaasakthi - interest in pangs of separation

The popular code of Navavidha Bhakthi (nine types of devotion) is explained in Bhaagavatha.

The nine types of Bhakthi with the meanings are detailed with examples as under:

	Type of devotion	Meaning	Name of the devotee examples
1.	Sravanam	Listening to	king parikshith
2.	Kirthanam	Chanting	Sage Suka
3.	Smaranam	Pondering over	Devotee prahlada
4.	Paadaseevanam	Service at the feet	Lakshmi Devi
5.	Archanam	Worship	Emperor prwdhu
6.	Vandanam	Prostration	Akroora
7.	Daasyam	Servitude	Hanuman
8.	Sakhyam	Friendship	Arjuna
9.	Athmanivedaman	Self-surrender	Balichakravarti

Devotion is psychological and metaphysical. It has to be expressed through thought and physical action. There are physical exercises as well as mental exercises in devotion. Meditation is also one of them and the most effective one.

Music is treated as a pure and serene art in India as it is considered to be derived from the Samaveda. Indian Music is intertwined with devotion and also with philosophy. The art of music is also a science that endears bliss to ears and to the soul or inner consciousness. Nārada, Tumbura and Nandikeswara were the best exemplary devotees in the Indian mythologies for whom music was meant to joy, bliss and salvation.

Jayadeva poured his heart of music in **Githa Govindam** in the form of ashtapadis, probably the first music compositions. Later came the padas, yakshaganas, Keerthanas and other musical forms. Even before the 'great trinity' of Karnatic music Shaahaji Maharaj expressed his devotion through padas and probandhas. His devotion was of no lesser grade as it was in the order of the great seers of the Indian tradition. He was a fervent devotee of Siva. Who worshipped him in the great Bruhadiswaralaya in Thanjore and in the temple of Thyagesa in Thiruvavur. As he felt that knowledge should lead to the G.N. he used all his scholarship in literature and music to praise and pray him. Shahaji was a devotee of Vishnu also, as he believed in the oneness of all gods.

The compositions of Shahaji Maharaj show that his devotion touched "Nava vidha bhakthi". It is also in the great order of eleven types of devotion mentioned by Naarada. He extolled by his compositions all types of devotion to his satisfaction to please the gods. It was a direct communion with the Lord. And through Prabandhams he praised the Lord in so many ways. He lost no opportunity to describe the different forms, dresses, nature, character, activities and deeds of gods like Shiva, Vishnu, Paravathi, and Lakshmi. He

chanted the different names of each god and goddess in all his works by referring to different mythologies. Shahaji is a great Vaggeyakara, a composer musician who established smarana-sakti and keerthanasakti in respect of the compositions.

Shahaji composed padas and darus suitable for dance (both nritya and natya). The expression of devotion is also made by body movement coupled with music. Sangitha rupakas of Shahaji were also devotional pieces.

6.7 SHAHAJI'S SOCIAL OUT LOOK

According to the Indian tradition the King is like a father who looks after his children well. King is compared to god to whom all subjects are one and the same. He maintains the equilibrium of the society which people are bound to.

Shahaji rightly understood that his duty was to see that no disturbance took place in the kingdom and that the known inequalities in the society should not give rise to severe problems in the state. The king had to maintain law and order in all respects and at all costs. He must be impartial. Shahaji belongs to a place where there were castes and creeds in the society and he invariably belonged to one of them. But he never looked down upon others who belonged to other sections.

Shahaji never showed any caste difference nor he allowed such feelings to creep up in his reign. By his courage, power, and valour he proved to be a worthy King to protect and treat his subjects equally as a father.

Shahaji Maharaja addressed the palanquin carriers in his opera very respectfully. The menial workers of siva like Nandi, Snake and deer were not insulted inspite of their low qualities. The public approaching the court of Paramasiva with their grievances was treated cautiously inspite of the commotion. The court of Paramasiva reflects the court of the King Shahaji in all respects. Women are also allowed in to the court and to represent their grievances to the Lord directly. As such the social outlook of the great King composer is noteworthy.

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CHAPTER - VII

ANALYSIS

7.1 ANALYTICAL VIEW OF LITERATURE

Shankara Pallaki Seva Prabandham is a street play. It was written 300 years back. As it was a period of rapid changes in the forms of literature (Sahitya), it can be said that it was formation stage. Rhythmic words arranged according to the 'tala' and 'laya' formulated the yakshagana in the initial stage. With suitable modifications musical expression was used for dance, drama, nataka and other forms of rupakas.

As a matter of fact the comprehending definition of Prabandha to day is entirely different from the concept of shahaji when he named his work as 'Sankarapallaki Seva Prabandha'. The meaning of the term prabandha was limited. The prabandha as a form was in an unfolding stage at the time To-day prabandha is considered to be a comprehensive poetic work consisting of Vivid characterisation, unique style, descriptions, new imaginative additions with powranic story based on some rasa, full of poems and connecting prose. Manucharitra Vasucharitra and Amuktmalyada are some of the prabandhas.

This matter has been discussed in detail in chapter two. However the works composed by Shahaji Maharaj are original and commendable works.

7.1(A) SOME OF THE ALLUSIONS

In the "daru" regarding Mandakini, in the scene of suggesting of sending Mandakini (Ganga) to the Lord Siva as an ambassador to convey a message of parvathi's virahabadha, Shahaji uses the word (about Ganga) Mariyokka Magavani, Tagilinchu konu 'Honthakari'. And condemns her that she is not fit to mediate.

In the context of Santhana asking her to marry him and Ashta vasus being thrown into River Ganga, this description will have to be imagined. Separating from santhana she again married Lord Siva. This event has been utilised in cursing the nature of Ganga.

In the daru "Polathi inthaina daya" Menu Teliyani vani Menamamaku. In this daru Mēnu Teliyani Vani means Manmadha's. Manmadha is the son of Sri Mahavishnu and Sri Lakshmi. Chandra is the brother of Sri Mahakshmi who is born in the pala samudram. In this way the allusion is taken. Siva with anger changed Manmadha into ashes. So Manmadha lost his body and turned out as a person without a physical body.

Chelleli illu koddichesi - Mellane yozza pallava pani battina - papa ja thiki.

Chelleli illu means Tamara pushpa, where Lakshmi sits. With the appearance of the sun the Tamara will bloom. With the appearance of the moon, the Kaluva will bloom. With the appearance of the moon, the Tamara flower shrinks. That means that moon has intentionally or unintentionally caused the closure of his sister Lakshmi's house. The greatness of Shahaji lies in this imagination and taking this as a reason to ridicule the moon.

Padimogambulavani Badalinchu Neralvu (V2 line 7): Ravana intended to uproot mount kailasa, the abode of Lord Siva. He tried to shake the mountain with his lengthy hands and got bogged down under the earth. Lord Siva on being praised by him, released his hands. Thus Ravana's pride was humbled.

Narasimha beerammāda china yunnata Sarabhamu - daru 16, line (8).

Sarabha is the legendary of eight legged animal. Of all animals Sarabha is feared most by the mankind.

7.1 (B) MIXED WORDS

The influence of Hindi - and Telugu languages and Maratha - is fusioned some times in the opera. This is linguistic fusion in a beautiful manner.

Poovu vinti Vazeeru: Vazir is Urdu padam.

In Singarampu Pallaki Sari **Jeeni**. We say cheeni cheenambaranulu - normally.

Huru Maji poosala: Huru means one region of land. The **Burusa** pinjalu. The muslim culture in Aharyam. The pallaki description is in the fusion of the cultures of Maratha and Telugu languages.

7.2 ANALYTICAL VIEW OF LYRICS

Sankara pallakiseva prabandham is full of songs and poems. Prose portion in the work is very limited and it is used only for connecting the proceedings in the story. The songs are called Darus. The Telugu word Daru is derived from sankrit word Dhruva. The darus are set to ragas.

There are 22 darus most of which are of folk type. The yakshagana music was originally of folk type. The darus are developed from yakshagana. With ample knowledge in musicology, the writer shahaji might have set the ragas himself. The original music set to the darus, in course of time, must have been much improved, Prof. P. Sambamurthy who edited "Pallaki Seva Prabandham in 1955 says : "The Performance of the Opera had been stopped in the temple for some decades. With the lapse of time, the number of singers who remembered the music of the songs became fewer and fewer. Coupled with this, was the unwillingness on the part of the few ladies who know the songs to sing them and allow them to be recorded in notation. Luckily for us, the bare text of the opera was printed in 1896 by Subbarama Dikshitar, the author of the great Musical work, SANGITA SAMPRADYA PRADARSINI". The lyrics were restored to the publisher by Prof. P. Sambamurthy. He further mentioned that he produced this opera over the Madras Radio on the 15th April 1953 and its beautiful music and its literary grandeur immediately attracted a lot of attention. It is to be noted, that the manuscript of the opera is available in Saraswathi Mahal Library, Tanjavur and some errors were rectified by P.V. Chalapatishwara Rao, the then Professor, Pachaiappas College, Madras.

The vocabulary used in the darus is highly extensive. The author has command over the language. Rare words, attractive combinations, interesting samasas and numerous allusions are used in the darus. Yati prasas are there in all the songs though it is not compulsory as in the case of poems. The yatiprasas provide pleasing sound for hearing. There are swaraksharas in the songs, 1, 9, 14, 21 & 22. Antyaprasas are there in songs 6, 8, 11, 14, 16 & 18. The selected words used for describing palanquin are splendid. Daru 1 contain invariably prasa and mostly prasa yati. In charanam of daru 1 the first word in the 3 lines end with similarly souring syllables which are very pleasing.

The bedroom is described with rare words (13) and like wise the court of Parvathi (14). Very proper words are chosen to describe food material in daru 18. Daru 19 is another example for prasa and prasa yati. The poems are written according to Telugu chandas.

see a charming description in this small prabandha of Shahaji in the following daru (No.9)

"Singārampu pallaki cheluvu choodave
Hurumanji pūsala norapaina kutchulu paraga
kuralamu pattuthōranamulugala"

In another daru (11) an imaginative idea is exhibited in simple words:

"Kadalimpaku rōyi pallaki kadalānīkurōyi chāla
Mriduvaina jangamaiah mēnu nochchini"
Thinnaga nadavanīrōyi thīvaramēlarōyi kukshi
nunna brahmāndamulella nūgaboyīni" !!

See another description while parvati is in her court (daru 14)

"Yidigō koluvai yunnādi Himagirikumāri
Madana haruni rāka madi nivelagōri
Nelavanka bolnuduta niggulu galayathi
Thilakamu diddi paluku jiluka chēthabatti".

The usage of words "bettam" in poem "mungala" in 5 are very commonly rare and are yet much suitable. In the same poem the phrases "nandi sadanandigminnandi", and in poem 15 "gandastala niganniganmarikundali kundala, sadgunamandala" are in beautiful combination.

The usage of words like "Veedhi Vitanka Sikhanka Rathama" (for Tyagesa) in poem 10, "jejelu" (for devatas) in poem 13 "chaligattu" in poem 3 is new in this respect though they are commonly available in other ordinary contexts.

The usage of words like "nuthenchini" in poem 10 in and pallavi of daru 9 and an poem 10 "nochchini" & "boyyni" in daru is rare and old. "Nuthinchenu", "ochchenu", poyyenu are the words used now-a-days.

The words ayyanarayya for (village God) in daru 21, Venakayya (for ganesh) in daru 21 are new.

All the words used in daru 17 (Mangalam) are wonderful in coining.

Pallaki Seva Prabandham has a short and sweet story inherited with dance drama of literary excellence.

7.3 LITERARY AND AESTHETIC VALUES

Shankara Pallaki Seva Prabandham is a comprehensive, and devotional, work which reveals the literary aptitude and aesthetic sense of the author Shri Shahaji Maharaja. The depth of knowledge of the writer in literary field and the royal dignity involved in the work can be easily judged by this single work.

Literature lives long in songs and verses. The opera is in the form of songs and verses coupled with abhinaya. This is geya nataka as well as nritya natika. The songs which are darus in this opera lead us to understand raga and rasa. This dance drama remains alive by the frequent recital of passages in rhythmical manner.

The kula daiva (Family Deity) of Mahratta Rulers was Tyagaraja, the presiding Deity of the Temple at Tiruvarur. That being so the Maharaja apart from devotion has great aesthetic sense in worshipping the deity and preparing a dramatic plot around the deity. While describing the Court, the Palanquin and the bed room of Parvathi highly rhetorical language was used and aesthetic beauty was exhibited. The delicacy in characterisation of each ambassador and the assistants thought of to be sent to Lord Siva for mediation itself gives abundant scope to grasp the aesthetic sense in the matter. The words used for description of the Lord and Parvathi Devi are so appropriate and mellifluous. There is aesthetic sense in the refined manner that the poet had brought union between those universal couple. There is sense of Sringara which is of aesthetic value. Abhinaya to the darus and the

verses definitely presents aesthetic out look through out the play. Not only delightment and also a sense of enlightenment results in the aesthetic presentation of the opera as planned by the author.

The work is rich with numerous allusions, samasas and constructions. The delicate sentiments and thoughts and refined words and expressions definitely add the beauty to literature and derive rich aesthetic values. The highly knowledgeable king took care to see that his work would be appreciated by the Scholars in his Court. He might have observed the performance of the play number of times himself with due instructions without leaving it to be a street-play for the public. The values of the play were royal.

The king was capable to present clear cut characters with suitable descriptions, words and passages for literary and aesthetic expressions. There is charishma in his literary imagination and aesthetic presentation in most of the darus and verses.

For example, see the thinking of the chelis in the court of the Lord Shiva

Verse-6

"Katakata produvoye nudukantha sikhamani devakamini natanamu juchi vennuni manambalaran Vachinchuchunna Vadatu thadavayuenanchu manamandachalathmaja yalga nitti sam katamuna kemiseuyudamu kanjanibhanana Vinnavimpave".

7.4 PROSODY OF THE VERSES

Verses are set to chandas. 'Gana' is a group of 3 letter or 3 or 2 lettered word.

The ganas are Ya ma tha ra ja bha na sa la gam

Yaganam	- 1 Laghu & 2 ganas (laghu-fine of finger sound) guru -2 such sounds)
Maganam	- 3 gurus
Thaganam	- 2 gurus and 1 laghu - gagamu - 2 gurus
Raganam	- 1 guru 1 laghu 1 guru - galamu - 1 guru, 1 laghu
Jaganam	- 1 laghu 1 guru 1 laghu - Lalamu - 2 laghus
Bhaganam	- 1 guru 1 laghu 1 laghu - Lagamu - 1 laghu 1 guru
Naganam	- 3 laghus
Saganam	- 1 laghu 1 laghu 1 guru
Inaganam	- Naganam & haganam
Indraganas	- Nagamu Nalamu, Salamu, Bha, Ra, tha ganas.
Chandraganas	- Naya, Naha, Salala, Bhala, Bhagu, laghu, Sava, Saha, thala, Rala, Raga, Nava, Nalala, Thaga.

KANDAM

The verse, Kanda padya is very small compared to other verses occuring in operas and is like a little child compared to them Kanda padya is widely used in champukavya. It has four padas.

Astakam: It is like stotram in a particular laya. It runs in speed. It is a descriptive one.

Dvipadi is also called dvipada. The verse is in musical form figuring normally to loose rhythm. It has two padas each consisting of 3 Indra ganas and one suryagana. In each pada the first letter of the first gana and third gana is yati (Yati means Similarly Sounding). There are 4 Dwipadas in the opera.

1. Sri Karimukhuni
2. Kamala Yati asksh (Beyada)
3. O Dina mandara (Edukula)
4. Sri Sankarunipera

Sisapadya : Sisa padya has four padas followed by either Tetageethi or Ataveladi. There are 6 Indra ganas 2 Suryaganas in each pada the first letter of his 1st and third gana is yate.

Tetageethi has one Suryagana, 2 Indraganas and 2 Suryaganas and it consists of four padas. The first letter of the 1st and 4th gana is yati.

Ataveladi has 4 padas in the first and 3rd padas 3 Suryaganas and 2 Indraganas occur. In the second and fourth padas 5 Suryaganas occur. The 1st letter of the 1st and 4th gana is yati on this opera only one seesa padyam.

KANDAM

The verse, kanda padya is very small compared to other vases occurring in operas and is like a little child compared to them, kanda padya is widely used in champukavya. It has four padas.

Ex: Brindarakulandaru (Padya 4)

VRUTTA PADYAS

Champaka mala Na Ja Bha Ja Ja Ja Ra

Ganas will occur Ma ru va ka chanda ma

Na sa la ga bha na

1st and 11 letter yati -

There are two champaka mala vruttas.

Ex: 1. Katakata podupoye

2. Maruvaka chandamama

Utpala mala - being with

Bha Ra na bha bea ra va 1, 10 - Yati.

There are two at palamalas.

Ex: Sri girivalla bhan - Padyal

Churnika - There is one churnika

it is related to Gadya bhagam

Ex: Jaya jaya sakala gana vaditha

It is usually rendered in Ārabhi, Devagandhari

ASHTAKAM

Ashtakam is a song consisting of eight sections. The daru Baththito devadidevuni is like a few verses figuring in the opera and saken and analisal.

7.5 ANALYTICAL VIEW OF THE RAGAS

There was great difficulty to know the ragas fixed to the Darus in his Pallaki Seva Prabandham by SHAHAJI Maharaja. It was Prof. Sambamoorthy, B.A.,B.L., Head of the Department of Music, University of Madras who could some how manage to get at the ragas practiced in Shahaji's court. (Reference : Preface to Pallaki seva prabandham published by Prof. P.Sambamoorthy in 1955). By his insistent and constant persuasion he was able to get some of the songs recorded in notation sung by an old lady veerammal. Mrs. Tilakam of Tiruvarur, subsequently, sang those songs, which Veerammal had forgotten. Thus he was able to get at the full music of the opera. He then produced the opera over the Madras Radio on the 15th April 1953. The notations of the Darus are given in this thesis (Chapter 5).

Daru I :- Koluvai unnade Deva Devudu

It is set to Sanarabharana ragam - Triputa tala which is a Melakartaraga

Pallavi starts with Sa Sa ri ri ga ma with Ta, ka gap. It is indicated normally like this;

This shows the soft statement about the Lord Siva's position expressed in peaceful melody of rage, sankarabharanam.

In a Anupallavi 'Valaraju Pagavade' Starting with ma Swara gives spirit of Strong Opposition of siva towards Manmadha -. ma ma ma. This is the notation given.

In charanam (1) 'Asala gronna na' starts with pa Swara. It looks like climbing from sa to pa giving a jump like a serpent. This is very beautiful application of Swara which gives a picture in our vision.

The music composition of made in Sankarabharana gives the magnificent impression of Lord's sitting posture and inculcates devotion for Him. On hearing, one has an impression to feel that the commencement is Subhakaram and further proceedings in the nritya natika would be pleasing. Other well-known Krithis in this raaga are:

'Swara raga sudha of Thyagaraja and

'Sri kamalambi kaya' of Dikshitar

Daru 2. Pakari

It is set to Saveri Raga in rupaka tala. It is a janya raga of Mayamalavagoula. Generally Saveri reveals the feeling of Sorrow. But in this drama due to the application of Swaras in a different way, it creates a court scene with humble dedication of his admirers like Indra Brahma, Vishnu. The Prayoga application of Ma ga ma is very attractive.

The feeling of devotion and of the great attachment to the supreme Lord is expressed very well by the composition of Swaras in this raga. It can be sung very easily and pleasingly.

Example:

"Chalu chalu" - Thyagaraja

"Sankari Sankuru" - Shyama Sastri.

DARU 3. ETULA RAMMANDUNO

The daru is set to Mohana raga Janya of Hari Kambhoji. It is a beautiful raga which can be modulated to any situation. Here the situation is that the attendants of parvathi are discussing among themselves as to how to invite the lord under present circumstances. The raga starts with ga pa ga-etula-with a gap, which gives beautiful sense like in questioning some thing. In Anupallavari, Da ri sa raga bhava and Swara bhava show the uppertinge showing the phāla bhāga - so this type of swaras - application to give such an impression shows Shahaji's skill in composing the tune.

In charanam (1) starting with sa - ri ga ga -goes with calm and peaceful statement.

The swaras in the raga denote doubt as well as thinking of what to do. Other exemplary Krithīs in this rāga are

‘Nanu Palimpa’ - Thyagaraja

‘Raja gopalam’ - Dikshitar

DWIPADA: KAMALAYA THAKSHI (Verse 7)

Dwipada composition is a two fold lined poem with prasa and yati. Kamalāyathākshi is in khanda chapu tala and is set to Begada, janya raga of Sankarabharana.

This is type of poem running speedly describing the situation in a narrative way. Accordingly music composition is done ga ma pa ri pa da pa (kama la ya ta kshi ro). Really Begada raga goes like a soft wave and the

abhinayam for foot work is suitable for dance. Bēgada is a manificent raga at the same time with some lalitya. If the first two lines are set to music, the other lines can be similarly sung without any difficulty. Other prominent Krithīs in Bēgada are

E.g: ‘Vallabha nāyakasya’ - Dikshitar
‘Nādōpāsana’ - Thyagaraja

DARU 4

IDIVINARADE EMATALU

This song set in Raga Sankarabharanam. In this context, Ganga (mandakini) was suggested to become a media to inform the condition of parvathi to Lord Siva. Ganga is an Abharana of Sankara and so Ganga’s nature is described in Sankarabharana raga.

The raga is started with the swaras sa sa ri ri ga (Pallavi) and in anu pallavi it is set to Sa Sa Sa Sa. It goes like a wave jumping up and down. This type of imagination in the application of Swara itself shows the extraordinary skill of king Shahaji.

VINNAVIMPAVEMA

The daru is set in Madhyamavathi raga, a janya of Kharaharapriya. It is set in Adi tala with Samagraha as ri ma ri sa (vi nna vim pa).

In anu pallavi, are used ri ma rima pa ni sa ri swaras. Inneladaritho has some aesthetic beauty in swaras like ri ma ri ma repeat again & again with tarasthayi Ni Sa and ri.

The swaras in 1st stanza are the same as in the remaining Stanzas: ri ri ri (sa vi na ya).

The tempo of expression is in a humble way as normally expressed by innocent beings. The way of expression of Madhyamavathi raga is very fine. Well known Krithīs in this rāga are

‘Vinayakunivale’ - Thyagaraja

‘Palimpu Kamakshi Pavani’ - Shymasastry

DARU 6

TELUPAVAYYA

This song is set to raga Saveri which is somewhat different from the saveri rāga composition set to 2nd daru. The application of Swaras in this daru begins with pa da sa with gap of 2 (taka) which runs in keerthana style.

The Anupallavi begins with padasa. It is continued in tarasthayi as sa ri sa with a tinge of devotional method.

The charanam beginning with pa da pa pa is showering aesthetic melody and soft (Ardram) sense of saveri.

Requesting mood is expressed in this raga with such swaras to give maximum effect.

DARU 7

POLATHI INTHAINADAYA

The daru is set in raga panthuvrali - which is 51st Mela kartha or Kamavardhani.

The pallavi starts with sa ri ga pa ma -with beautiful application of aesthetic Swara like pratimadhyama and ma added with pa - It is set in Aditalam with gap of 2 syllables. Anupallavi starts with pa da pa da sa ni sa ri with kakalinishadam. It gives melodic rasa bhava.

The 1st stanza - Chelleli the same notation as given to pallavi and the next sentence follows Anupallavi.

The daru is a great lyric with literary value here chandra, the moon is degraded of his qualities and the expression resembles so in a fitting manner. Other prominent compositions in this rāga are

‘Ennaganu ramabhajana’ - Ramadasu

‘Siva Siva Siva anarada’ - Thyagaraja

Dwipada (verse 11): "Oh deenamandara" this verse is set to yadukula raga in Khanda gathi tala.

The setting of the dwipada is very magnificent and beautiful for foot work. The commencement of the daru is with pa da sa. (oh. di na) is a phrase used in yadukulakambhoji followed by another sentence or pada with sa sa ri ri - appearing a beautifully khanda gathi tala runs melodiously for skillful abhinaya and in modulated manner of singing. Other well known compositions in yadukula Kambhoji are.

‘Hechcharikagarara’ - Thyagaraju
‘Abhayambi kaye’ -Dikshitar

Daru 8

ELUKOVAYYA

This daru is set in Sourashtra which is janya raga of Surya kantham (17) and in Mishra chapu thala. Pallavi begins with sama graha sa sa ni da (E lu ko). Anupallavi starts with da swara which has authentic and magnificent value in Sourashtra. The whole daru goes on like slow time old kriti, with valuable phrases and Adi-prasa as Maru rayidi kenta barura Sayyanu cherura nee peru cheerura chala.

The raga is used in a requesting manner giving such impression of prayerful mood. Other well known Krithis in this rāga are:

‘Sriganapathini’ - Thyagaraja
‘Suryamurthe’ - Dikshitar

DARU 9

SINGARAMPU PALLAKI

This is a beautiful description of palanquin set in Sankarabharanam - Misrachapu talam.

Sa ri ga ga ma

to pronounce :

Sin ga ram pu

Anupallavi starts with beautiful swara prayoga

Ma pa da ni sa

Sa n gi . tha

The charanam Jigiminchu Jala pootha starts with

ma ga ma pa pa

zi gi minchu .

All the stanzas are in the same equal notation, with Sankarabharana raga rasa bhava fully.

Rāga Sankarabharanam is exhaustively used for Sankara pallaki seva songs.

DARU 10

KAMALAYATHAKSHIRO

The daru is set in Bhairavi raga which is a Bhashanga raga. Really it is very well suited. The whole essence of Bhairavi is pored in singing this daru. Aditala is comfortably used in calmly describing a thing or situation.

The other charanams are sung as in the case of first charanam.

Rāgabhava is undisturbed and softly flows through out the singing.

Other prominent Krithīs in this rāga are:

‘Upacharamu’ - Thyagaraja

‘Balagopala’ - Muthuswamy

DARU 11

KADALIMPAKUROYI PALLAKI

This daru is set in Nandanama kriya which is derived from the melakarta Mayamalavagoula as Sa ri -ma - ma - ma ga ma ga ri ri. The starting of the daru is showing the movement of pallaki in our imagination.

Anupallavi Mruduvaina Jangamayya pa da da da gives the soft and melodious appearance.

The raga selection Nadanamakriya itself shows the spirit of this Prabandha so that the sequence of palanquin lifting by carriers spreading the feeling of folk tinge.

This daru 'kadalimpakuroyi' - is the keynote of the Prabandha composition. As the lyric warns the carriers to be very careful while in movement. The rāga feeling also gives caution to be alert and serious. Other compositions in this passionate rāga include:

'Karunajaladhe' - Thyagaraja

'ye theerana nanu daya chuchedavo' - Ramadasu

DARU 12

PADAVADHANAMU

This is a simple daru set in Panthuvraliragam, Aditalam. This contains announcement in the form of Hetchcharika as noted persons are worshipping the feet of the Lord Vishnu. The whole daru contains 6 stanzas or charanas which are similar to one another. The starting swaras are Pa da pa pa da.

In the charanams 3 to 6 the word 'Idigo' indicates direction and the swaras are suitably composed to suit abhinaya like stretching the hands and showing directions.

DARU 13

ENTHA VEDUKALAYE

This daru is also set in rāgam Panthuvārali and Jampē thalam which is different in modulation than the previous one (daru 12). The bed room is described with beautiful portraits and so the swaras in Panthuvārali raga are leading to the feeling of kamavardhanam (Manmadha tapam). Perhaps in implication of this raga Shahaji might have viewed the spread of Manmadhatapa under the situation.

This raga gives much scope for monodharama sangitha to suit the occasion.

DARU 14

IDIGO KOLUVAIUNNADI

Here comes Kuranji ragam, in Adi tala to describe Pārvathi seating in her court. The kuranji ragam with Arohana and Avarohanam is like this: sa ni Sa ri ga ma pada da pama ga ri Sa ni sa.

Normally it is set up into Madhyama sruthi Sa ri ga ma I di go ko.

Sa - Ma- Sa ri ga ma.

The charana's commencement with "Jalakamuladi Hetchaina" goes softly in accordance with the description. All other charanams are similar to the first one in music composition.

Kuranji is a janya raga of Sankarabharanam. The ascending order is ending with 'da' and descending order is ending with 'sa' followed by mandra ni in this raga. This is special feature of the raga which is considered to be a variety one. This is very much suited to this song and the strange feeling is realised while singing actually.

Other prominent composition in this rāga is Seethakalyana - of Thyāgarāja

DARU 15

AMARAPATHI MROKKE

The daru is set in ragam Ghanta, Janya raga of Todi - The Ascending and descending is like this.

Sa ga ri ga ma pa ni Sa

Sa ni da pa ma ga ri Sa

Ghanta is an ancient raga with soft nature. It is traditionally sung. Here it is adopted for alerting or hechcharica which is last but one in every line. Paraku is 'anthya' word. The raga is very much suited to this daru though the ragam is rare one. The beauty lies in singing the daru in Ghanta ragam with ghantanadam. Other prominent compositions in Ganta include:

'Srikamalambika ava ava' -Dikshitar

'Nilothpalambika' - Dikshitar

DARU 16

NEEVE DAIVASIKHAMANI

This daru is set up in Sourashtra raga in Aditalam.

The starting swara da da Sa

Nee Ve is applied . This raga is very much favourable to abhinayam and footwork. It is suitable for prayer of Lord.

The Pallavi starts with da da sa with the gap of (taka). Anupallavi starts with the same gap, same swara, but starts with Nida pa pa(ka da la ni) in which the rāga bhāva and Swarabhāva are expressed in a high-sense foot of work.

DARU 17

JAYA MANGALAM

It is set in Ghanta raga and jhampa tala. This daru has no Anupallavi. Charanas follow the pallavi manner. Lord Siva and Goddess Parvathi are described each in 4 lines one after the other in the stanzas.

The swaras in this Ghanta raga run in speed giving better expression. This is a janya raga of Thodi. Plain folk forum of Thodi is ghanta raga just of Nadanamakriya as Mayamalavagoula, Kuranijiraga and navarozu of Sankarabharanam and Sandhavi of Kharaharapriya. As a matter of fact the latter ragas are improvised based on the former ragas.

DARU 18

ARAGIMPAVAIYYA

Nadanamkriya is soft and melodious. It is generally used for folk songs. The gap employed in this daru is 2 Aksharakalas (Taka). The Swaras adopted are :

Sa ni sa ri ga ga ma ga ri sa; ga ma

thi ru vi sa mu lu ponga

In this rāga we find a soft and melodic tinge and a remarkable notation in "Me ru gu do sa" in lalitya.

Sā ni sa ri - Ga ga ma ga ri (ti ru vi sa mu lu pongallu) is good for charanas, prayoga. Charana begins with the same notation of pallavi with a little difference - i.e., -Sa nee sa ri.

DARU 19

LĀLI LALAYYA LĀLI

The song is set in Madhyamavathi ragam. This raga is fit for a lullaby, with starting swara Ni Sa ri (Lā li) Anupallavi starts with ma ma ri ma (lā li vri sha bha thu ra n ga) and the prayoga of this swara is like the movement of cradle the melodic sound of ri ri ri from the charana is like lullaby.

It is soft beautiful raga which pleases the mind while singing particularly lullabies or any closing songs for that matter.

DARU 20

BATHTHI THO

The song is an ashtakam.

It is set up in Ragam punnagavarali with Arohana and Avarohana as Ni Sa ri ga ma pa da ni - Ni da pa ma ga ri sa ni - It is Janya taga of Todi (8).

It begins with ta ka gap Da pa ma ma pa.

The charanas are like pallavi. All the charanas are with the same notation.

This raga runs in tune with the Ashtakam in speedy manner and gives inspiration. In this raga beautiful application is implied.

There is melody in pa da pa (me ththu mee)

The Swara ma ma ma ma reveals raga rasa bhava of punnagavarali.

E.g:- 'Gandhamu puyaruga' - Thyagaraja

DARU 21

KANAKADRI CHAPUDU

There is no anu pallavi for this song. All the charanams are same in tune and notation.

It is set in saindhavi, Janyra rāga of Kharaharapriya - Arohana: Da ni sa ri ga ma pa

Avarohana: pa ma ga ri sa ni da

Pallavi is followed by charanams. It has a special feature ending with pa and again beginning with pa. This type of implication of ragas shows the scholarliness of king Shahaji in music.

Saindhavi is a rare raga. This is one of the ancient ragas. It is not used much in modern age. The saindhavi raga is utilised to describe the Lord Siva while in bed rest and mostly suited to such occasions. This raga is in folk forum.

Other compositions include Itusahasamu - Swati Tirunal.

DARU 22

MA PALI DEVUNIKI

This is the last daru in the opera. This is last Mangalam song set in panthuvarali ragam.

There is pallavi only followed by charanams. Panthu varali is dearest raga to parama siva. And in literary sense it is suited to the story of parvathi and parameswara in their reunion. Panthu varali is also called kamavardhani raga as told before i.e., in the Daru Enthavēdukalaaye. (13).

Pallavi begins with pa pa pa ma with Samagraha

Charana begins with pa pa pa (Gangadhara)

and this adoption is very pleasing while seeking blessing of Siva and Parvathi.

7.6 BRIEF RAGALAKSHANAS IN THIS OPERA

Important Ragas

1. Sankarabharanam :- (Darus 1, 4, 9)

It is 29th Melakarta. Dheera Sankarabharanam, according to kata payadi Sutram. In this, the following Swarasthanas will occur. It is in Sampoorana Scale -

Sa	-	Shadja
ri	-	Chatusruti Rishabha
ga		Anthara gandhara
ma		Suddhamadhyama
Pa		Panchama
da		Chatusruti dhaivatha
ni		Kakali nishadam
Sa		Tara Sthayi Shadjam

2. SAVERI: (Darus 2, 6)

This is Janya raga for Mayamalavagoula; 15th Melakarta. In this, the Swarasthanas will occur as follows:

Sa	-	Shadjam
ri	-	Suddharishabha
ma	-	Suddha madhyama
pa	-	panchama
da	-	Suddha dhaivatam
Sa	-	Tharasthayi Shadya (in Arohana)
Sa	-	Tharasthayi Shadja
ni	-	Kakali nishada
da	-	Suddha dhaivata
pa	-	panchamam
ma	-	Sudha dhaivatam
ga	-	Anthara gandhara
ri	-	Suddha rishabha
Sa	-	Shadja - (in Avarohana)

It is upanga raga - (Shadavasampurnam)

3. MOHANA :- (Daru 3,)

It is Janya raga in Hari Kambhoji 28th Melakarta

Sa ri ga pa da sa

Sa	-	Shadja
ri	-	Chatusruti rishaba
ga	-	Anthara gandhara
pa	-	panchamam
da	-	Chatusriti dhaivatha
sa	-	Tara sthayi Shadja
sa	-	Tarasthayi Shadja
da	-	

pa
ga with same swarasthanas.
ri
sa

It is a beautiful and aesthetic raga.

BEGADA - Janya of Sankarabharana (Verse 7)

sa ga ri ga ma pa da pa sa
sa ni da pa ma ga ri sa

Vakra - Bhashanga ragam

1. Sa - Shadja
2. ga - Anthara gandharam
3. ri - Chaturstruti Rishabham
4. ma - Suddha Madhyamam

pa - panchamam
da - chatusruti dhaivatham
pa - Panchamam
sa - Tharasthayi Shadja
Nee - Nee will be some what lesser in position to kakali nishada - i.e

Kaisiki - indicates - Bhashanga.

da - chaturstruti dhaivatha
pa -
ma - Suddha madhyamam
ga - Anthara gandharam
ri - Rishabham (chatusruti)
sa - Shadja

5. MADHYAMAVATHI

5,19)

Sa ri ma pa ni sa

ni pa ma ri sa

Mangala prada ragam.

6.

12, 13, 22)

sa ri ma pa da ni sa
ni da pa ma ga r sa

7. YADUKULAKAMBHOJI - Harikambhoji janyam (Verse 11)

sa ri ma pa da śa
śa ni da pa ma ga ri sa

8, SOURASHTRA - Janya of Suryakantha (Daru 8 16

sa ri ga ma pa da ni sa
śa ni da pa ma ga ri sa

It is a bhashanga rāga with Kaisiki Nishada as anyaswaram.

9, BHAIRAVI: (Daru-10); Janya in Kharaharapriya.

sa ri ga ma pa da ni śa

śa ni da pa ma ga ri sa.

It is a bhashanga rāga with dhaivatham as anyaswaram

10, NAADANAMAKRIYA: Janya of Maayamalavagaula (Daru 11, 18)

Sa ri ga ma pa da ni

ni da pa ma ga ri sa ni

11, KURANJI: Janya of Sankarabharana (Daru 14)

sa ṇi sa ri ga ma pa da
da pa ma ga ri sa ṇi sa

12, GHANTA: Janya of Hanumathodi, 8th Melakarta. (Daru 15, 17)

sa ga ri ga ma pa ni śa
śa ni da pa ma ga ri sa.

There is a wide bhashanga usage for both dha and ri. Dikshitar's Krithi's "Kamalamba - ava-ava" one of the Navaavarana Krithis gives a good description of this pracheena rāga.

13. PUNNAGAVARALI: Janya of Hanumathodi : (Daru 20)

ṇi sa ri ga ma pa da ni
ni da pa ma ga ri sa ṇi

There is a wide bhashanga usage in this raga also, in rishabha.

14. SAINDHAVI Janya of Kharaharapriya (Daru 21)

ḍa ṇi sa ri ga ma pa
pa ma ga ri sa ṇi ḍa

7.7 MUSICAL EXCELLENCE

Shahaji's contribution of music is of abundant value. He occupies a significant place in the history of carnatic music of the pre-trinity period. He has his own circle of musicians and collected almost all the gitas, traditional

alapas etc. They are about twenty manuscripts consisting of more than five thousand pages of palm leaf all of which are now preserved in Saraswathi library. Along with these lakshyas, Shahaji is expert in Lakshanas also. He himself has written a treatise in Hindi about raga lakshanas both in Carnatic and Hindusthani music.

In this opera, he showed his scholarliness and expertisation in music with suitable ragas in the particular scenes. The commencement of Sankarabharana it self shows the suitability of the title.

The ancient ragas like Saindhavi, Ghanta, Punnagavarali with special nature of Ascending and Descending, are applied in this opera with suitable rasa bhava.

The major ragas like sankarabharanam, panthu varali, sudha madhyama prati madhyama ragas are used and Janya ragas like sourashtra, Mohana, saveri. Nandanamakriya etc., are used with melodic and soft raga Rasabhava.

His selection of ragas in the Scenes are also in a great manner, showing devotion towards God-Siva, who is fond of the rasa bhava of Panthu varali and Sankarabharanam in a sweet melody.

In addition to pallaki Seva Prabandham he wrote 25 Yakshaganas kiratavilasam, krishna leela vilasam etc. and wrote in different languages like Tamil, Marathi, Hindi and Sanskrit.

7.8 DANCE FEATURES - ABHINAYA

Abhinayam means Hastha movement. It relates to Saareeraka - Completely physical. This Hastha movement and abhinayam is applied in the darus of this opera for example.

Daru - Neeve Sourashtra.

da da sa - Showing hands towards lord Siva.

Again Showing Neeve with some change in notation

da da sa ri sa sa

In "Etula rammandunoyamma" the dancer shows Abhinayam in questing pasture. With hands in a suitable manner

In the folk lore-type-darus like kadalimpakuroyi, Aragimpavayya - the Abhinaya plays very attractive part.

The Maratah influence of regional atmosphere shows that the Vēshadharana and traditional way of movements in Nrutta might be in Maratta Sanpradaya. But it is an imaginable one when it is not played actually. The lokadharmi and Natya dharmi were mentioned by Bharata in his Natya Sastra. The Hasthalalitya comes under Natya dharmi. The Natyam which is followed by lokanusara is called loka dharmi. The Abhinayam and also foot work in the pallaki seva Prabandham are equally beautified in this opera.

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CHAPTER VIII

COMPARITIVE STUDY

8.1. COMPARATIVE STUDY OF SANKARA PALLAKI SEVA PRABANDHAM WITH VISHNU PALLAKI SEVA PRABANDHAM

Of numerous works Shaahaji has produced, "Vishnu pallaki seva Prabandham" is a celebrated work. This work goes hand in hand with Sankara Pallaki Seva Prabandham as it has a parallel theme. This is written later. It is a bigger one and it is more carefully designed. The aim of the opera which is a drisya kavya is the portrayal of the re-union of Lakshmi and Vishnu.

Shaahaji starts the opera with a praise of the good poets and a condemnation of the bad poets and thus followed the order of the great poets. This work is written with greater confidence. Shahaji's many sided talents are seen in this work. The descriptions in this opera are entirely different from that of Sankara Pallaki Seva Prabandham.

As Lakshmi Devi is unable to bear the pangs of separation, she sends her sakhis to Lord Vishnu. The sakhis praise the Lord, inform him of the suffering of Lakshmi and convince him to go to Lakshmi. Vishnu later on comes to Lakshmi and the union takes place.

Vishnu pallaki seva prabandham contains 38 darus, 4 dwipadas, 24 verses including churnikas & Ashtakas.

This opera starts with a song in praise of vishnu.

"Jayaramapuravasa,
Jayachandrikahasa,
Jaya sumeru sarasa,
Jaya Krittivasa".

The prasa, yati and anthyaprasa in the song are well maintained. In the same way the next song goes in the praise of God.

The Choice of the works and the rhythmic phrases of this kanda padyam are commendable.

"Veenāpānini phanitha vanini
Vanajātha garbha vanini
Supāda srinini susronini vānini
Bhajinthu subhamula gān thun".

For a verse or a song or for prose or for stotram epigramatic and rhythmic words were at his command. The Royal writer was fond of mentioning his name where ever it was possible not merely in the beginning and ending of the opera. A long passage is seen describing his qualities, capabilities and parentage as king and his deep knowledge in languages, literature, music and composition.

"..... Chathura dadhi vasana valayitha rasathala rajamana rajanya
masthakanyastha manimakuta kuttimasara marichi manjaripunja
mailaidamalika manohara padarvindudunu, sundari brunda makaranda
sayakundunu, makara makaranda jasha mukha pramukha birudankuduru,
bhosala kula jalanidhi sasankundunu, parasara prabhava, kanasana

phanisasutha pathanjali gavigurabhana jhanirumbha duttankana samudhruta
radhantha kalanadithiyundunu, maharaga vilasa mivasa nibarisa nikuvela
vandana malika rachanachana kataksha lakshmi vasamvadundunu, kalitha
sangith thanasreethi swarasthana raganga gana kriya sthayi gamake
prabandha dhathugayana gunathathanaddha, ghana sushira gathru bhedariya
grahajathi margathala desithala thatwagnundunu, sarvaguna bharitha
sakalbhasha chathurvidha sahitya nirvaha kundunu, deepanbikagarbha
seekthi mukhthaphalambagu Sri Shahavasundhara purandarundu rachinchina
Pallaki seva Prabandhamuna dolutha....."

The story commences as Lakshmi sends her companions to bring Vishnu to her as he is away from her.

A beautiful description of the court where Vishnu is seated is given in daru 6 in panthu varali raga set to Aditala. This resembles the description of the court in sankara Pallaki Seva Prabandham.

About Vishvaksina, Alvaars and other Vishnavites and about their devotion for Vishnu, the companions of Lakshmi praise at length.

There are darus 11, 12 and 13 for which ragas are not directly mentioned but similar independent like wise songs probably written by Shahaji previously are mentioned.

The companions do not have opportunity to go to Vishnu as he is pervaded by Garud Gandharva Kinnera Yakhas and other gods. They desire to send their messages to Vishnu through Narada, Sesha, Garuda and

Anjaneya. But they could not carry the message to Lord Vishnu. Then the chelias Mangubhashini and Priyamvada and others make their way to the Lord and express the feelings of Lakshmi to Vishnu.

Then Vishnu is pleased and expresses his consent to proceed to Lakshmi. A palanquin is decorated very well as in the case of sankara Pallaki Seva prabandham and kept ready.

The palanquin carriers caution among themselves in daru 21.

"Mellani tharlanjirōyi, pallaki"

mellane tharlanjirōyi " which means

"Let the palanquin move slowly".

Vishnu thus comes to the abode of Lakshmi followed by friends, servants and chelias of lakshmi. The chelias praise him again and again, and send Him to the bed room of Lakshmi who is properly advised by them.

The story ends with melkolpu song the next day early morning.

The music of songs and verses in Vishnu pallaki Seva Prabandham is not available. No notation is available. The darus have to be set to talas and ragas now for singing and for performing. This opera gives opportunity and creates necessity for full research work by intelligent scholars who are of creative out look.

8.2 SIMILARITIES IN THE TWO PRABANDHAS

Of the two prabandhas, Sankara Pallaki Seva Prabandham is the first work. The work is superb in respect of lyrics, verses and music set forth. It is a literary piece of excellence and it is so in music too. It is literary musical drisya dance drama mostly called as sangitha rupakam.

Vishnu Pallaki Seva Prabandham is written afterwords. It is a bigger one and more improvised. The words used are a bit difficult. The verses are some what hard. Prayer portion is more and self style description is also elaborate. It is a superior work in respect of literature.

Music composition was set for all darus in Sankara Pallaki Seva prabandham where as no music was set for Vishnu Pallaki Seva Prabandham. The first one was for number of years performed during the Tyagēsa temple festivals and the second one might not had been performed. Based on the ragas of previous songs, some darus are written in this later Prabandham.

Both the prabandhas are similar in many aspects. The theme is the same for both the prabandhas. Both are operas containing music features suitable for abhinaya. Shahaji had no discrimination between Siva and Vishnu. He was an ardent devotee of both the Gods. 'Siva Vishnu abhedatatwam' was his policy and creed.

In the first opera Parvathi craves for the union of Lord Siva and so she sends her chelias to him. Likewise in the second opera Lakshmi, longing for the union of Lord Vishnu, sends her companions to Vishnu. In both the cases

the chelias try to persuade the attendants of the respective Lords to carry the messages of the Devis to their respective Lords. Since the attendants fail to do so, the chelias themselves dare to approach the concerned Lords and convince them to go to see their wives. The manner of description and the method of continuation of the story are exactly the same in both the operas.

Just as Siva goes to Parvathi in a palanquin, Vishnu goes to the bed room of Lakshmi in a palanquin and the union takes place similarly. The story ends in both the cases on a note of happiness.

Description of Siva seated in his court in Daru 1 is same as Daru 6 by which Vishnu is described. The raga for the former daru is Sankarābharanam and for the later Panthuvarāli.

Daru 6 in the first prabandham is same as daru 16 in the second prabandham wherein request is made to convey message to the Lords.

Description of palanquin in Daru 9 (Sankarābharanam) in the first work is the same as daru 18 (Kēdāragoula) in next work.

The manner in which instructions are given to the palanquin carries in the first book (daru 11 - Nada nama kriya) is the same as in the second book (daru 21)

Bed room description (Daru 13 first book) is the same as in the second book (daru 23)

The description of the court scene of Parvathi (daru 14) is not there for Lakshmi in Vishu Pallaki Seva Prabandam. Just as lalipata (daru 19) in Sankarapallaki Seva Prabandham, there is similar song (daru 29) in the other Prabandham.

Melukolpu songs (darus 35,36,37) in the second prabandham are added. Such songs are not there in the first prabandha. In many aspects Sankara Pallaki Seva Prabandham is similar to Vishnu Pallaki Seva Prabandham.

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CHAPTER-IX

CONCLUSION

9.1 INFLUENCE OF THE OPERA OVER THE LATER WRITERS

Shahaji Maharaja's pallaki Seva Prabandhams (both Sankara Pallaki Seva Prabandham and Vishnu Pallaki Seva Prabandham) are considered to be brilliant and artistic operas which influenced the later writers very much. Arunachalakavirayar's Ramanakant in Tamil was considered a very successful temple dance concert piece with lively dances inclusive of intricate foot work. Thyagaraja has also got inspired to take up similar Geyanatakam form, when has composed Bhakti Vijayam and Nowkacharitam, probably on a request from his contemporaries to write a play that suits the festival days in the temples.

Attempts have been made to enrich these operas by introducing light motifs, mukhageetha, patra vadya, patrageetha, patra jathi and other features. Gopala krishnabharathi has taken up a socially - conscious theme named Nandanarcharitam.

Siddhendra has written many yakshaganas namely Ushaparinayam, Bhama kalapam etc. Taking puranic stories as a base to give over night dance drama performance in temples. He has also followed Shahaji's pattern of kanda, daru, dwipada. chaurnika to be set to different talas, special with vruttams of Sanskrit origin.

In recent past Yakshaganas are presented successfully as they suited the modern days. Light make up and lighter musical melody has come into practice. In Telugu, Devulapalli Venkata Krishna Sastry has written several gēyanatakams taking a clue from traditional Prabandhas. Vipranarayana, Parvathi parinayam, which have been widely presented by several kuchipudi dance artists. Several translated poems of Ravindranadha Tagore are also being staged in the form of Yakshaganams or Geyanatakams with socially concious artists. Chandalika is very famous and successful geyanataka of this kind.

9.2 SUITABILITY OF THIS OPERA TO MODERN TASTE AND THEATRE

Operas are prominent literary and lyrical pieces with different facets such as kalāpams, street plays, kadhā gānāms. According to the theme special, historical, social and philosophical issues can be brought before the ordinary audience in convincing and concluding way, taking aid of Navarasas such as Srinagara, Veera, Karuna, and Hasyarasa Most of the successful opera artists sought approval and encouragement from ordinary public though at some times has royal patronage. Hence any successful opera should first have approval and encouragement of general public. This should be more so, with regard to classical plays such as Shāhaji's Prabandhas which have been widely acclaimed as hard stuff with old ragas and intricate laya patrons. Present day selection of entertainment mode is dropping towards lighter and non-serious way of Presentation. Hence suitability of this opera for public performance before present day audience is not encouraging. It can only remain as a classical and resourceful work. It is useful for higher studies in tracing back

the history of musicology. The daruṣ can be practised with certain modifications in 'manodharma'. Playing the opera in public now may need lot of changes for theatrical effect and abhinaya style. The modern staging technic of Kūchīpūḍī Dance process perhaps may be more suited for performing this opera. A deeper study of the practical aspect for staging the opera may not be redundant.

1. However the ragas such as Ghanta, Kuranji, Saindhavi with Todi, Sankarabharanam, and Kharaharapriya may require a lighter image and a little modification in presentation.
2. There may be some difficulty in laya-patterns and there is no one to teach now. The ordinary style of footwork as in Kuchipudi and Odissi may throw some light in adopting the methods of this opera.
3. Background stage decoration and make up of the artists may have to be done according to modern taste, and circumstances.
4. The Raagaas in particular taalaas as learnt from masters have been sung and cassetted for practical fulfilment.

9.3 HIGH-LIGHTS OF THE OPERA

1. The Shahaji's work titled "Sankara pallaki Seva Prabandham" has been studied in depth and noted that it is a harmonious blend of lyricism, music, dance and dramatic effects.
2. The opera is a worthy successor to the dance dramas like Geetha Govindam, Krishna Leela Tarangini, etc.

3. Different types and lakshanas of dance dramas have been discussed in the thesis. Prabandha as Kavya and its literary hights and musical values are also discussed. As such this opera is established to be a prabandha.
4. While following the evolution of opera as European and Indian, a study of its comparison with Ballet and Geyanatakas is also made.
5. Shahaji's patronage of music and literature is found to be commendable and ideal. There are historical and literary evidences of his patronage and his compositions. He is called Apra Bhoja. Also the contribution of other Mahratha rulers like Tulajaji and Serfoji is mentioned. His role in national, religious and linguistic integration is an ideal one even today.
6. The unfolding of the plot of the opera with the establishment of different characters has provided ample opportunity for musical planning and poetic features. The prosody of the verses and musical features of the songs along with meanings in English is given also carried out in the dissertation.
7. Description of the rāgās used for this play along with rāga lakshanās, highlighting the musical features has been detailed and the rāgās are found to be very apt.
8. Meanings of difficult words as used in this work have been given separately along with a list of synanamous words mostly for popular names of gods.

9. The original thalapathra script has been verified by me in TMSSM library in Tanjore and a manuscript copy has been taken. Number of pāthhāntharams and deviations are found when it is compared with the present text and they are listed out. The notation for all the songs has been taken from prof. P. Sambamoorthy's book as published by the Madras University.
10. Shahaji's involvement with the present work, his philosophy of life and his devotion have been dealt based on his works, actions and patronage and are observed to be transparent and at the same time deep rooted.
11. An analytical view of rāgās used in this opera along with analytical view of literature in the lyrics has been carefully discussed to understand his inherent knowledge in music and literature. The literary and musical values of the opera are highly appreciated stage by stage as indicated in the thesis.
12. A brief note is given on the other works of shahaji, and on the suitability of the opera to the taste and theatre of the present day. general public.
13. Shahaji wrote kriti's starting from the first Telugu syllable, 'Aa' to the last one 'ksha' with a quality of Prabandha rachana. In his 'Dharmaraju Padas', each line ends with 'hēlapadam' as "Dharmaraju". His "Thyāgēsa padamulu" are famous for the speciality of 'prāsa'
14. It can be candidly seen that while Jayadeva exhibited in his Geetha Gōvinda, srinagara bhakthi, Shahaji in his Pallaki Seva Prabandha exhibited bhakthi sringaram. The subtle change and transformation

from sringarabhakthi to bhakthi sringar is note worthy and later devotees followed the same. He may be treated as the first composer of the Telugu Yakshagānas, the metre and laya sound of which is followed by Kūchīpuḍī School of dance.

15. Shahaji's selected coinage of words (Padabandhas) convey bhakthi, sringara, vairāgya and morality and Thyāgaraja used his vocabulary in the same way. Shāhaji specially infused the names and characteristics of rāgās in his literary works and rāgamālikās.
16. A point is noted interestingly that Shahaji was the contemporary to Sadāsiva Brahmendra, the great saint poet who said.

" Chadivithēne gnāni ā yenā"
Padilamiana vāde parama gnāni"

But Shahaji mentioned in his padam
" Pāmarabuddhi chūdarōyi
paramahamsalāra
Seema seema thirigē manasu
Sivunipai nilapalēru"

17. While being a king and a scholar of name and fame, Shāhaji was a man of detachment. He became a sanyasi (ascetic) in 1710 and died in 1712.
18. The ancestral interest and his own love of scholarship motivated king Serfoji to establish Saraswathi Mahal library in Tanjore which has become a rare worthy house of archives preserving the thālapathra grandhās and other unforgettable works of our heritage.

19. The influence of this opera on later composers, including Thyagaraja and Krishna Sastry, who adopted his style in presentation of their operas is also studied. The undisputable point that Shahaji became an ideal predecessor of the great music Trinity is well established in dissertation.
20. An indepth study of the "Sankara Pallaki Seva Prabhandham" clearly shows that it is a well written and well performed Indian opera that can enthrall the audience of all times and all places.

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| Title | Sankara Pallaki Seva Prabandhamu, Author - Sahaji |
| Telugu lipi Akulu : | 89 Putin (Purthi) 989-210-650 |

96. Thalapatram MS.No. 651, D.No. 618, Coll No.
Title Vishnu Pallaki Seva Prabandham Author,
Sahaji Prakrutha Natakam Pallaki Seva
Prabandha ratna Telugu Bhashalo.
Telugu Lipi Akulu: 29-Puthin 190 No. 651 Sruthapalu
97. Yakshaganamu; Vishnupallaki Seva Seva Prabandhamu Kartha; saha
Maharaju (1684-1710) D.No. 618 M.651 Number of leaves - 29 copies
vol. No. 1082 (C) No. of plates in copied 58 (1-58), Date of copying 24-1-
1953 (Prathyantharamu M. 653) (SD) 23-3-57.
98. Thalapathram M.S.No. 573, D.No. 531, B.No.
Title Telugu Thyagaraja Vinoda Citra
Prabandhamu - Sahaji, Leaves - 190, Date of
copying 4.5. 1955.
99. Thalapathram M.S.No. 649, B.No. D.No. 597,
Title Vadajayamu Kuravanji.
100. Thalapathram M.S.No. 676, D.No. (Descriptive catelogue
No.) : 632
Title Saharaja Vilasamu (Saharaju vilasa Natakam
by Seshachalakavi)
101. Thalapathram Sangitham 128, Saha Maharajumida
Sahithyam Padalu, Aravabhashatho
Telugu Lipi Akulu 40, No. 138, 11628.
Title Arava Padalu doramididi akulu 41
Telugupadalu kudanu.

102. Thalapathram

B. 11627, This Book Tal No. 443 Tal 470 tho' samanamu (equal to Tal 470) Thyagesa Padamulu, Sangitham 122, No. 39 Sahaji Raju Sahithyam - Telugu Padalu, Telugutho
Telugu lipi Akulu : 74, 11627.

103. Thalapathram

D. 431, Puranam. Agneya puramandu Gomuktheswara Mahathmyam Grandhalipi Enchikonna Akulu - 806, puthin ITI-7-7-D431, 20-12-25 Saharaju Sahebulavaru gavinchina Telugu Padala Dabu

GENEOLOGY OF THANJAVUR NAYAKAS

Chevappa 1535 - AD



appa 1580 -



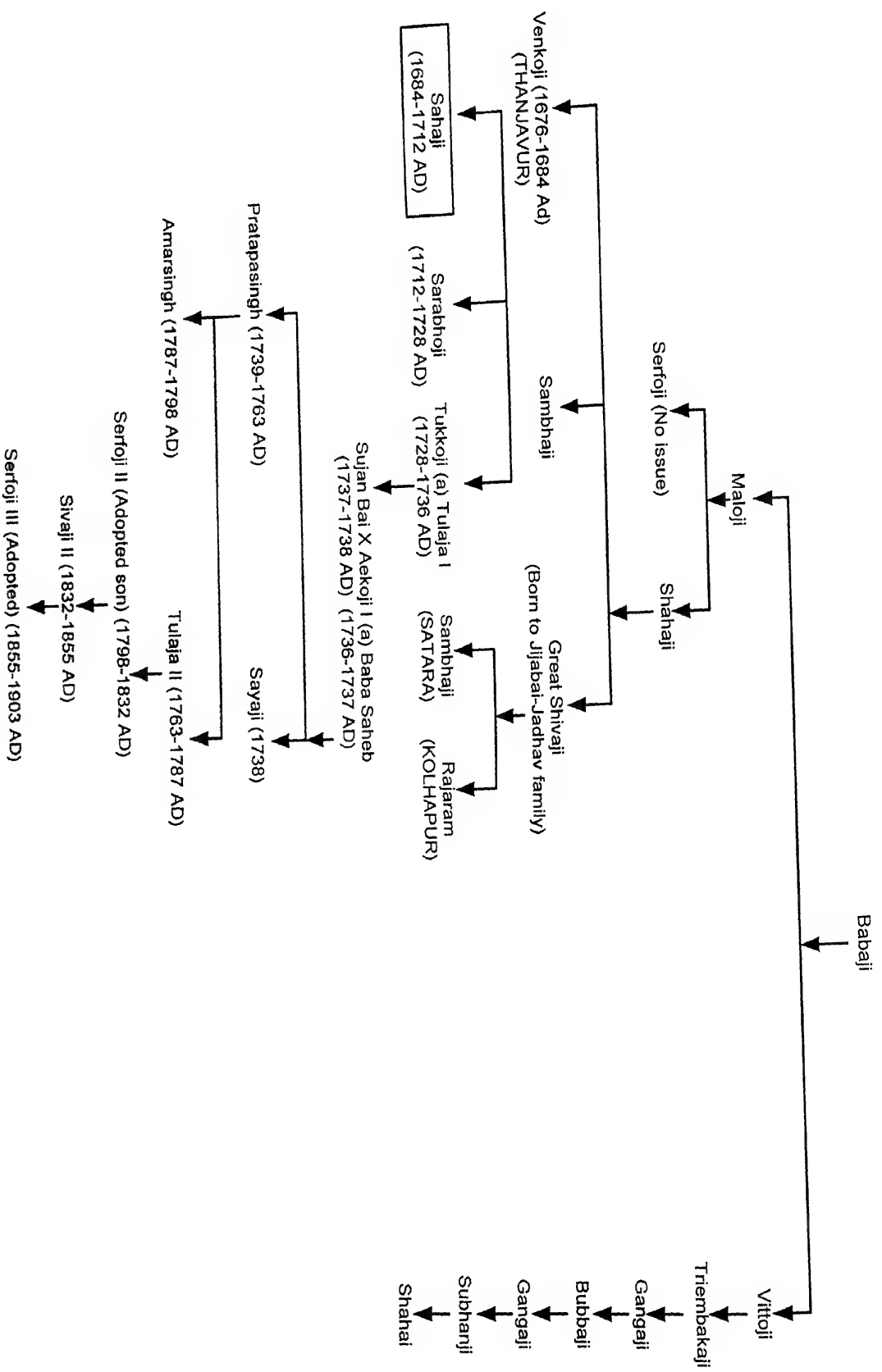
Ragunatha 1600 - 35 AD

Achuta
Ramabhadra

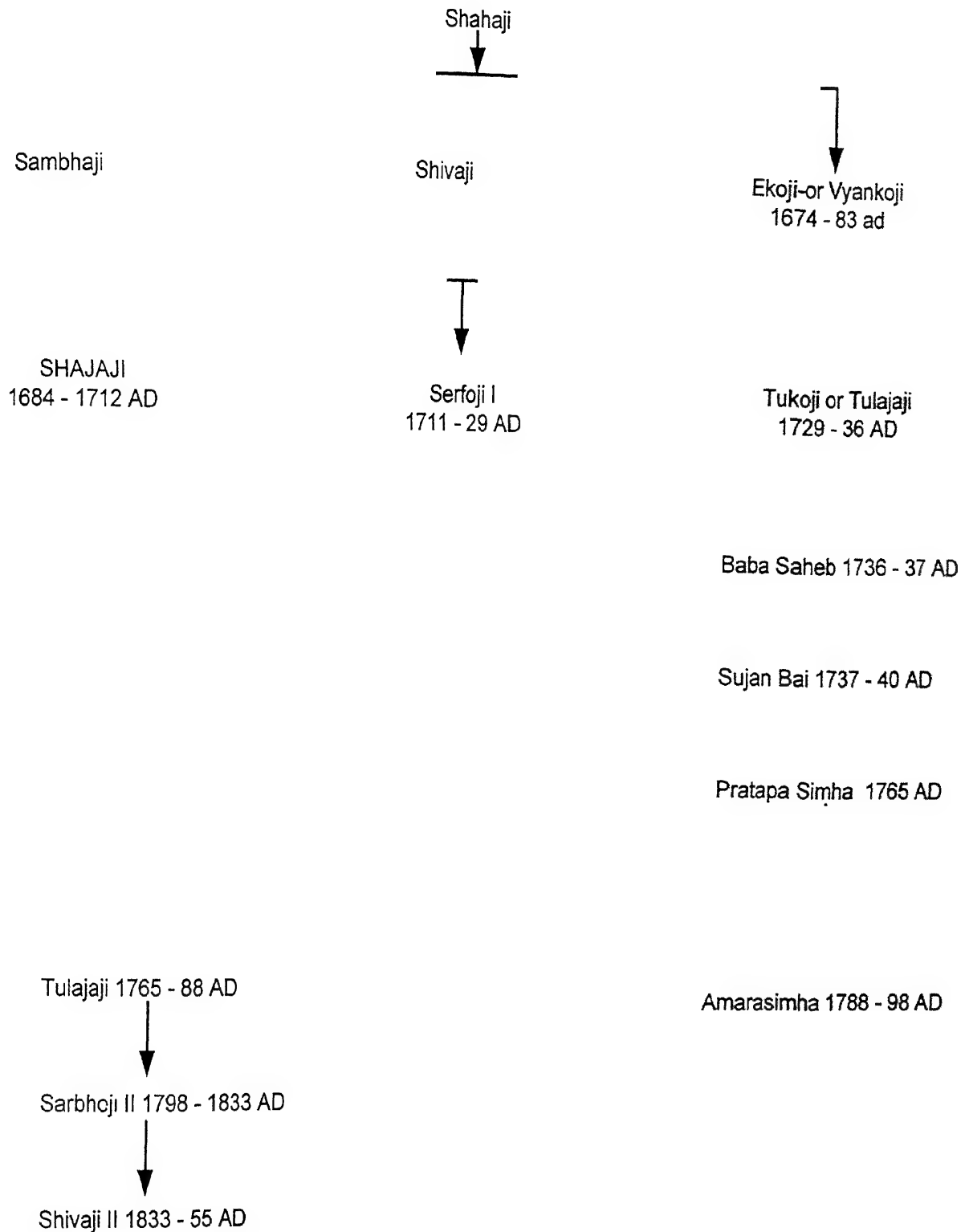
Vijaya Raghava Nayaka
1633 - 73 AD

Chengamala Dasa

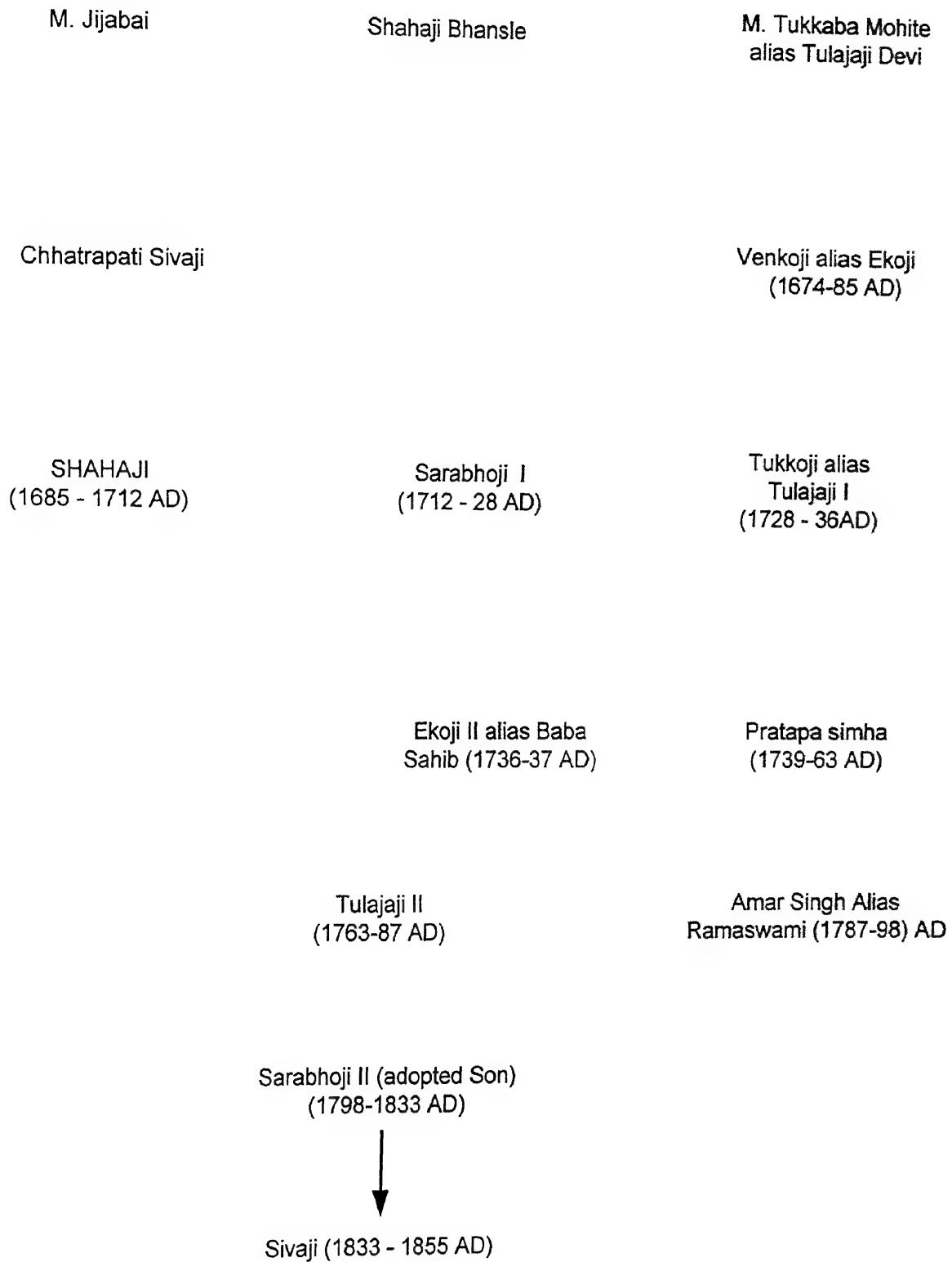
(Saraswathi Mahal Library)



GENEOIOGY OF TANJORE MARATHAS



THE GENEALOGY OF THE BHOSALA VAMSA OF TANJAVUR



III. ENGLISH EQUIVALENTS FOR TELUGU WORDS OF ORNAMENTS

Vajramu	Diamond
Minnala Rathnalu	Jems
Manikyam, Hanulu	Jems
Muthyalu	Pearls
Pagadalu	Coral
Kuruvindamulu, Kempu	Rubies, Ruby
Pachachalu	Emerald
Marakathalu	Emerald
Jari	Lace
Saramu	Chain (Wreath)
Pathakam	Brooch (Medal)
Vaddanam	Abdomine Belt
Andhelu	Anklet
Kammalu	Steds
Kudyamu	Wall
Kasturi	Musk
Javvadi	Animal perfume (from one type of cat)
Chandanam	Sandle
dhupam	Perfume
srungaram	Amorousness, erogenous move to love

Vajramu	Diamond
Putha	Coating
Keyuralu	Bhujakeerthulu (shoulder ornaments)
Nadumu	Abdomine
Sanjeevi	Help or a thing for eternal life
Devathalu	Angles
Madanudu	Cupid
Kurulu, Mungurulu	Locks of hair
Thummedalu	Carpenter bee
Thenetigalu	Honeybees
Tuniga	Dragonfly
Subham, Mangalam	Benediction
Paraaku	Alert
Vandanam	Salutation
Jayam	Victory
Joharu, Jai	Hail
Thoranam	Festoon
Mallelu	Jasmin
Jigili	Glittering material
Putamu	Cloth,(Puttam) paper, joining hands (Anjali)
Gajjelu	Round ankles
Hechcharika	Attentive

IV.(A) SARASWATI MAHAL LIBRARY OF TANJORE

The Saraswati Mahal Library which was also one of the suit properties in O.S. 26 of 1912 has been a compromise and unanimous consent, between the contending parties to the suit was made over as a trust for perpetual preservation of the library for use to the posterity, in that year. The grandsons Shivaji Rajah and Pratapasingh Rajah, took prominent part in making over the library as a trust for public utility and use by posterity. All the parties to the suit agreed to endow a lakh of rupees for its up keep a court scheme was drawn up with the concurrence of all the contending parties, by which the library should be located only in Thanjavur palace, and an administrative committee was formed with five members to manage the affairs of the library. One out of the five members, represent the successful claimant as the Rajah's descendant as life member and he was given the power to appoint another member as his nominee. The other members are the District Collector, The district judge and another Hindu member as ex-officio member of the administrative committee in pursuance of the compromise between the parties in the suit, the government issued a G.O.M.S. 1306/Home/ Education/dated 5th October 1918, constituting the library as a public trust and entrusted the administration of the said library in the hands of the administrative committee. In 1983 the Library was declared as an Institution of National importance. The Govt. of Tamil Nadu abolished the five member committee of administration and ordered to register this under the registered society Act of 1975. The society consists of ex-officio members of both central and state govts., nominated scholars, members from the Royal family and Director of the Library. The library receives fund from the Govt. of Tamilnadu for

maintenance and for development of the library. It will be significant to record here that if the parties to the suit had not agreed to such a compromise what fate the library would have met with is to be imagined than expressed. The entire library would have been partitioned among the successful claimants as was done in respect of other properties and estates. Sagacious move to make this library as a public one for the use of concurrence of the other parties is a memorable even in the history of Maharatta rule in the South and posterity owe a great deal of debt to these two indomitable brother Shivaji Rajah and Pratapasingh Rajah. They were the first to give their whole hearted consent for such a move to preserve the library from partition among the parties. The library at that time was valued at several millions of pounds by British experts. In spite of adverse financial condition of the claimants they had agreed to sacrifice their share of value of the Library for use of the future generation to owe a debt of gratitude to those generous parties. It will not be out of place to record that the author of this work, great grandson of Serfoji is the present Life Member of this famous Library.

What was a simple and small Library prior to Rajah Serfoji was transformed into an Institution. He expanded the Library to such an extent that it had acquired World fame, and is now considered to be one of the rarest and finest Oriental Manuscript Library in the World. He collected and added thousands of manuscripts in native languages on various Sciences and Subjects. This converted the Library into a veritable treasure house. He gathered in his Library books on foreign languages like English, French, German and Latin on all conceivable subjects like Science, Medicine, Gynecology, History, Chemistry and such allied subjects and every such book bear his signature in English with the dates showing that he had read those

books. In several books which he had read he had left marginal notes in his own hand expressing his approval or disapproval of the contents of the paragraphs which revealed his erudite scholarship and command over the foreign languages. There are two great contributions he left of the Marata Rule in the South. One is the stone inscription on the walls of the Bruhadeeswara Temple of the Maratha dyansity of Thanjavur. No Oriental or occidental ruler in the world had left such a fine record of the continuous history on stone. The second is his collosal Library. These two perpetuate his memory. Several dynasties have ruled over India, and their valour, chivalry are forgotten and lost in oblivion. Similarly several dynasties have ruled over Thanjavur and their names are forgotten. Only two great edipics the Chola ruler Rajarajas the great big temple and Rajah Serfoji's Saraswathi Mahal Library tower over all other monuments. The name of the these noble souls should never be forgotten and they stand out as living symbols of those sagacious rulers. The Library was thus befittingly named as Thanjavur Maharaja Serfoji's Saraswathi Mahal Library to perpetuate the memory and the greatness of Rajah Serfoji.

The greater portion of the collections was made by Rajah Serfoji during his visit to Banares, quotations of eminent authors in respect of the Library are given below.

"In respect of magnitude as well as the range of subjects dealt with, not to speak of diversity of languages employed, the Thanjavur library is probably second to none among oriental libraries in India".- Dr. Burnell".

"As far as I can judge it would not be possible to form a collection like that, at Thanjavur at a less cost than £50,000 but many manuscripts are unquestionably unique".

"We are told that while on a pilgrimage to Banares he brought very valuable manuscripts that was for sale and ordered a host of pandits to fair copy the others that were too precious and could not be bought; thus the largest single collection added to the library was during his time and under his direct fostering care".

There is a long list of manuscripts purchased and brought by Maharaja Serfoji from Benares.

At the end of manuscripts the following is written in Marathi Language.

"This Manuscript purchased and brought by Sri Serfoji Maharaja from Banares".

(From the book "Rajah Serfoji II" (1999) by prince Tulajendra Rajah P. Bhonsale. - Chapter - XXIII p.131).

**(B) - TANJAVUR MAHARAJA SERFOJ'S SARASWATI
MAHAL LIBRARY SOCIETY TANJAVUR
(TMSSML, REG.NO.9/86 ON 9-7-86)**

(1) - BOOKS AVAILABLE ON 19.1.1997				
Language	Palm Leaf	Paper	Books	Publications
Sanskrit	2,1187	18108	12469	126
Tamil	3543	-	11577	178
Marathi	-	3074	2111	040
Telugu	758	44	1678	019
Hindi	-	22	2911	-
Others	-	-	5443	-
English	-	-	11385	006
Rajah's Collections	-	-	4503	
Total	25488	21246	52077	370

(2) SHAHAJI'S PADAS AVAILBLE IN SARASWATI MAHAL LIBRARY	
Padas	Numbers
Bhakti Padas	50
Bhava Padas	5
Vairagya Padas	9
Sringara Padas	103
Hasya Padas	14
Neethi Padas	24
Mangalamulu	3
Total :	208

5. CASSETTE OF THE DARUS (Enclosed to the Thesis)

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